

# CINEFANTASTIQUE

SPECIAL DOUBLE-ISSUE

November

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## STAR TREK DEEP SPACE NINE

Volume 29 Numbers 6/7



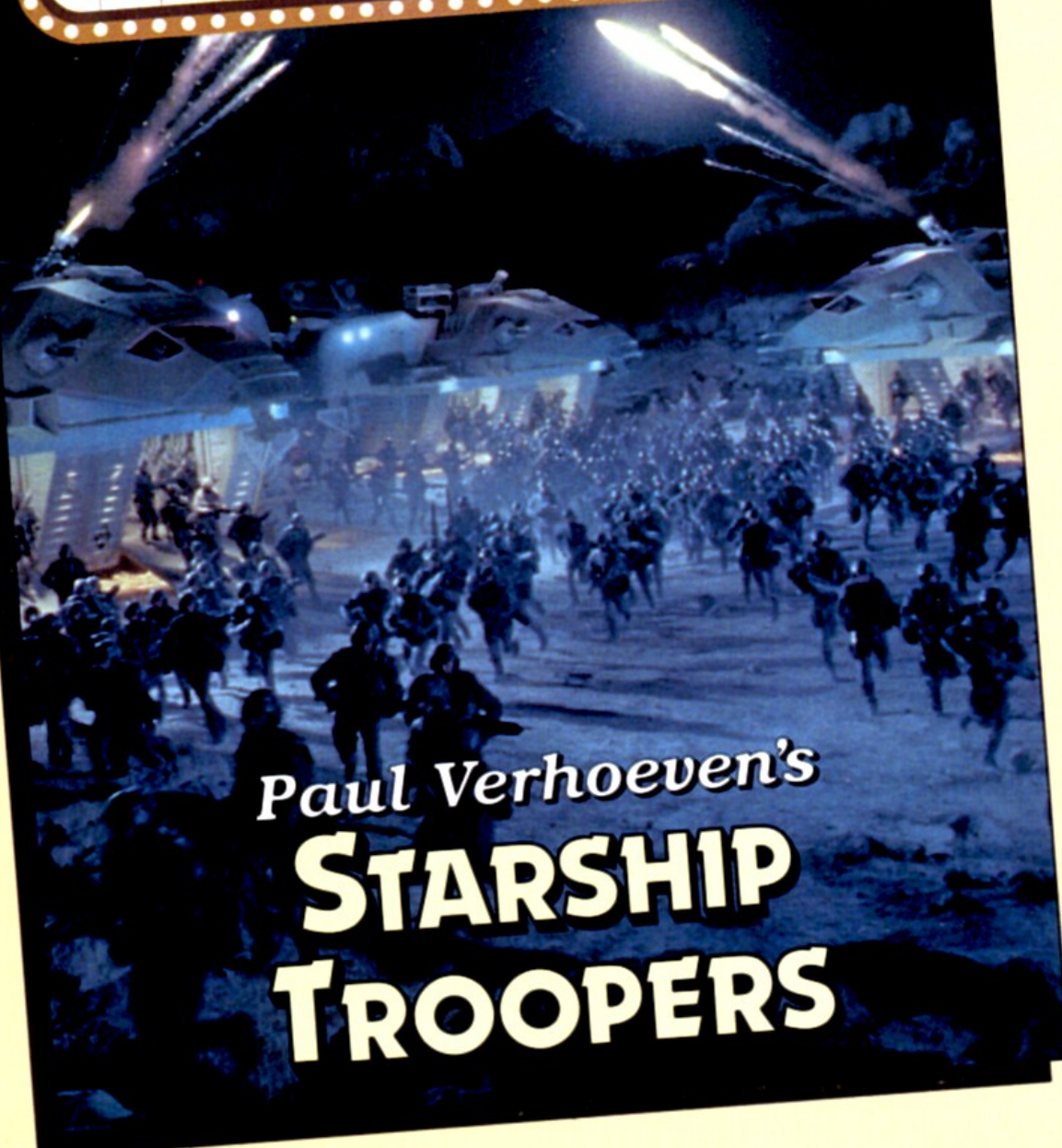
MAKING "TRIALS AND TRIBBLE-ATIONS"

RETOOLING  
"VOYAGER"

*C. Voigt*



# CINEFANTASTIQUE



## Paul Verhoeven's STARSHIP TROOPERS

# THE REVIEW OF HORROR FANTASY & SCIENCE FICTION, YOUR GENRE NEWS MONTHLY

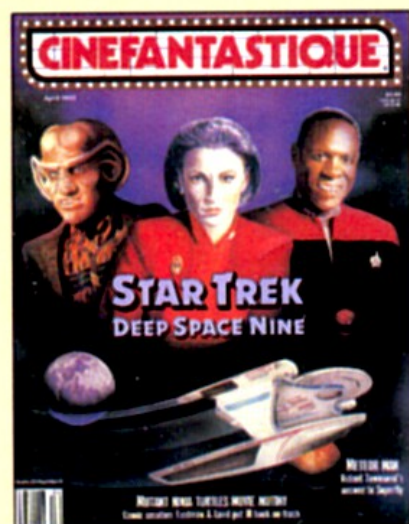
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And also in the same issue, the making of Fox's **ALIEN 4: RESURRECTION**, Don Bluth's animation triumph **ANASTASIA**, and effects-laden video game sequel **MORTAL KOMBAT: ANNIHILATION**, plus previews of Dreamworks' **MOUSE HUNT** and the latest James Bond adventure, **TOMORROW NEVER DIES**. And all the latest news and movie reviews!

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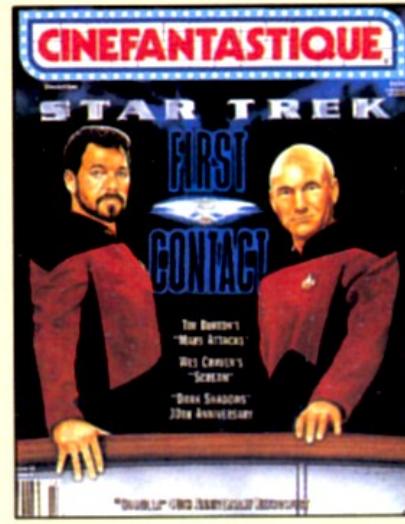
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"The Magazine with a Sense of Wonder"

NOVEMBER 1997

As both STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER kick off another season we weigh-in with our annual review of Trek and look back on the past year and the season ahead. This is our eighth annual Trek issue, and it comes at a time when the franchise is at its lowest ebb of popularity since we began the surveys. Though changes at VOYAGER have seen the series get off to its best start since its premiere three years ago, DEEP SPACE NINE, despite offering one of the best seasons of Trek ever last year, is in a ratings slump and there is criticism in the media that Trek is perhaps overexposed and played-out. Is this the beginning of the end, or just a mid life crisis? Only time will tell.

Paramount has opened The Star Trek Experience resort in Las Vegas, and the next Trek movie is on track for December 1998. Plans for another season of DEEP SPACE NINE, while not firm, look likely. And VOYAGER, though it hasn't yet clicked with fans, is still the most successful element of Paramount's fledgling UPN Network. And this could be the year for VOYAGER to prove itself. After all, neither THE NEXT GENERATION nor DEEP SPACE NINE hit their stride until their fourth seasons.

Beyond the world of Trek this issue previews the raft of horror, fantasy and science fiction films premiering this Fall, including Paul Verhoeven's greatly anticipated epic version of Robert A. Heinlein's STARSHIP TROOPERS. The eclectic mix includes GATTACA, an arty low-tech futuristic drama starring Uma Thurman, A LIFE LESS ORDINARY, a heavenly fantasy featuring Cameron Diaz from the team that brought you TRAINSPOTTING, and HOUSE OF FRANKENSTEIN, NBC's mini-series remake of the classic Universal horror film. Plus a detailed report on the filming of AN AMERICAN WEREWOLF IN PARIS, the long-awaited followup to John Landis' seminal 1981 horror/comedy from Anthony Waller, the director of MUTE WITNESS. Hollywood Pictures has now moved the film's October 3rd opening to December 12.

Frederick S. Clarke



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## DETHRONING DISNEY

### ANASTASIA (Fox) November 21

This is Fox's attempt to beat Disney on their own ground, with an animated, musical about the fabled lost Russian princess of the Romanov family. In this fairy-tale reinterpretation of historical events, the Russian revolution is sparked by a curse from Rasputin (voiced by Christopher Lloyd), who is here portrayed as an evil magician in league with the Devil. (The equating of communism with Satanism is amusingly quaint at this late date, but what the hell, it's a cartoon.) Ten years later, the 18-year-old "Anya" (Meg Ryan)—an orphan with no memory of her royal heritage—hooks up with Dimitri (John Cusack), a con-man hoping to get his hands on a reward offered for the Princess. Not realizing he's found the genuine article, he grooms "Anya" to impersonate Anastasia. Don Bluth and Gary Goldman co-directed the film. The promo reel contains some impressive animation, and the songs by Lynn Ahrens and Stephen Flaherty (*Ragtime*) are a real improvement over previous attempts to imitate the Disney musical formula.

November 21



# RELEASE SCHEDULE

Upcoming cinefantastique at a glance, along with a word or two for the discriminating viewer.

compiled by Jay Stevenson  
(unless otherwise noted)



### ALIEN: RESURRECTION (Fox)

November 28

Ripley (Sigourney Weaver) died in ALIEN 3, but that didn't stop Fox from cloning her for this sequel. When the new Ripley awakens 200 years later, military experiments with Aliens are about to commence—until the multiplying aliens break free, forcing Ripley and company to fight their way to an escape vessel. "She's larger than life in this one, like a Frankenstein or a superhero that is more than human," said scripter Joss Whedon of the resurrected Ripley, whose DNA is fused with that of the Alien embryo she carried in Part 3. "You can't go back to the norm after coming back from the dead. She is morally ambiguous. You don't know where her loyalties are or what her species is. Maybe she is a force of nature we can't understand." **Russell Lissau**

### DEVIL'S ADVOCATE (Warners)

October 17

THE FIRM meets ROSEMARY'S BABY in this para(normal)-legal thriller about a young lawyer who realizes his firm is run by the Devil. Keanu Reeves and Al Pacino star. Taylor Hackford directed. Larry Cohen, Jonathan Lemkin, and Tony Gilroy wrote the script, from the novel by Andrew Neiderman.

### FAIRY TALE: A TRUE STORY (Paramount)

October 24

A good premise is undermined by the need to include some CGI fantasy effects. Based on an actual incident of two British girls who claimed to have photographed some fairies, the film acknowledges that the photos were faked but, inexplicably, also depicts the fairies as real. SEE PAGE 122.

### GATTACA (Columbia)

October 24

In a future society where designing perfect offspring is the norm, Vincent (Ethan Hawke)—a natural birth, or "in-valid"—assumes the identity of a member of the genetic elite to pursue his goal of traveling into space with the Gattaca Aerospace Corporation. However, when a mission director is murdered, an "in-valid" is singled out as a suspect. Unjustly accused, with a relentless investigator in pursuit, Vincent is in danger of having his deception revealed. Uma Thurman, Alan Arkin, Gore Vidal, and Ernest Borgnine co-star. SEE PAGE 10.

### I KNOW WHAT YOU DID

LAST SUMMER (Columbia) October 24

BUFFY THE VAMPIRE SLAYER's Sara Michelle Gellar stars in this follow-up from SCREAM scribe Kevin Williamson, directed by Jim Gillespie. SEE PAGE 14.

### A LIFE LESS ORDINARY (Fox)

October 24

Hollywood's fascination with angels continues in this film from director Danny Boyle, whose previous TRAINSPOTTING was anything but heavenly. A disgruntled former employee (Ewan McGregor) kidnaps his ex-boss's daughter (Cameron Diaz). Things don't go quite as expected, however, because some angels have been ordered to make the mismatched pair fall in love. SEE PAGE 12.

### THE LITTLE MERMAID (Disney)

November 26

The film that jump-started the Disney feature animation franchise, this 1989 effort returns to theatres just in time to duke it out with Fox's rival effort, ANASTASIA. Based on the fairy tale by Hans Christian Andersen, the film was written and directed by John Musker and Ron Clements (HERCULES), with Oscar-winning music and songs from Alan Menken and Howard Ashman.

### MORTAL KOMBAT II: ANNIHILATION (New Line)

November 21

A summer release was scrapped in order to provide time for more post-production opticals. Ironically, first-time director John Leonetti finished principal photography under budget and under schedule. "This was by far the hardest thing I have ever done," he said. "It was incredibly fun, but I have to admit it was inundating. The movie was very physically challenging." SEE PAGE 16.

### PHANTOMS (Dimension)

October 24

Peter O'Toole stars in this adaptation of Dean R. Koontz' novel about "The Ancient Enemy"—a sentient prehistoric predator that claims to be the Devil himself. Director Joe Chappelle saw O'Toole's Dr. Timothy Flyte, an academic discredited for his theories about the existence of the Ancient Enemy, as a modern-day Galileo, exiled for challenging the conventional view of the world. "The Ancient Enemy goes against everything we know to be true in how we perceive the world. Flyte's been banished to this tabloid, just for saying 'The world doesn't work the way we all think it works.'" SEE CFQ 29:4-5. **Steven J. Lehti**

### STARSHIP TROOPERS (TriStar)

November 7

In the future, idealistic young men and women enlist in the ultimate war to save mankind. These starship troopers travel to a distant planet to battle a brutal race of gigantic alien insects that have only one mission: survival of their species at any cost. Paul Verhoeven directs from a script by fellow ROBOCOP alumni Ed Neumeier, based on the novel by Robert Heinlein. SEE PAGE 8.

## SCREAM AND SCREAM AGAIN

### THE SEQUEL TO SCREAM (Dimension)

Horrormeister Wes Craven returns to direct the second installment in a threatened trilogy launched by the surprise blockbuster success of the first SCREAM last year. The script by Kevin Williamson, who also wrote the original, picks up the story two years later, and original cast members Neve Campbell, Courtney Cox, Liev Schreiber, and David Arquette are reunited when they discover that some secrets from the past are better left forgotten. The film also stars Jerry O'Connell (JERRY MAGUIRE), with a cameo appearance by Jada Pinkett (as the obligatory first-reel victim).

December 12





# HOLLYWOOD GOTHIC

## FATHER OF FRANKENSTEIN

*Bill Condon films Christopher Bram's novel about director James Whale.*

by Steve Biodrowski

A man in a white lab coat carries a body down a winding set of massive stone steps and into a castle keep that has been converted into a laboratory filled with crackling electronic equipment. After placing the prostrate form on table, the mad scientist steps to a lever, pauses dramatically, and pulls—unleashing a shower of sparks that seem to overload the primitive equipment. The doctor then closely examines his patient and proceeds to perform a brain transplant.

To fans of the classic horror films of the '30s, this scene might suggest that Universal Studios has decided to revive its beloved FRANKENSTEIN film series; however, fans expecting a return to the expressionistic black-and-white stylings of that bygone era will be shocked to see that the scene is being filmed in widescreen and color.

The reason is that the scene is not from a FRANKENSTEIN film per se; rather, it is a nightmare sequence in GODS AND MONSTERS, a fictional account of the final days of James Whale, who directed FRANKENSTEIN and BRIDE OF FRANKENSTEIN. In the scene, the aging director, who fears



Ian McKellan stars as James Whale in GODS AND MONSTERS, a fictionalized account of the horror-movie director, based on the novel *Father of Frankenstein*.

he is losing his mind, dreams that his yardman Clayton Boone is replacing his diseased, old brain with a new and healthy one.

The film, based on Christopher Bram's novel *Father of Frankenstein*, is being brought to the screen by writer-director Bill Condon (SISTER, SISTER). Clive Barker serves as executive producer. Ian McKellan (THE SHADOW) portrays Whale, with Brendan Fraser as Boone; Lynn Redgrave, Lolita Davidovich, and David Dukes co-star.

On the laboratory set, Condon (SISTER, SISTER) explained the project's genesis: "I read the book and optioned it. Then I brought on

Clive Barker, because he and I had worked together on the second CANDYMAN. It took two and a half years to get the financing."

To his dismay, Condon discovered that the closest point of comparison for the money men was to another Hollywood biography—of a somewhat less talented filmmaker. "I hate the comparison to ED WOOD, because there's such a big difference in the quality of their work—although I loved the movie," said Condon. "But when I was looking for financing that was a good thing at first, because everyone would look at the script and say, 'Oh, it's like ED

continued on next page

## Mighty Marvel Studios

by David Evans

The batting average for successful comic book-to-film adaptations is low, but with BLADE in the can (see page 7) and numerous other superhero characters in development, Marvel Studios is hoping to become the next major player in the developing big-budget, summer "event" blockbusters. While Marvel's mother company may be languishing in its current legal and financial woes, Hollywood is lining up to be part of numerous live-action features that Marvel Studios has in the works.

FANTASTIC FOUR is set up at 20th Century-Fox. Both that project and DAREDEVIL are to be produced by Chris Columbus' 1492 Productions; the former will be directed by Pete Segal, the later by Carlo Carlei (FLUKE). Also at Fox is X-MEN, which is to be directed by Bryan Singer (THE USUAL SUSPECTS) and written by Ed Solomon (MIB). And THE SILVER SURFER is in development at Fox's Family Films division.

Of course, Marvel Studios is not actually a film studio at all. Said Avi Arad, CEO and co-executive producer of Marvel TV, movies, and animation (a title he shares with the famed Stan Lee), "What our studio does is like this: we license our property to 20th Century-Fox; there is a development process by which we develop a script, select a writer, select the producer, then start the development of the movie."

Other superheros in development include IRON MAN and THE INCREDIBLE HULK; the later being scripted by Jonathan Hensleigh (THE ROCK) for Universal. At Columbia, Jeff Welch is scripting DR. STRANGE, while at Paramount, writers Larry Wilson (THE ADAMS FAMILY) and Les Bohem (DANTE'S PEAK) are working on a script for CAPTAIN AMERICA.

Which, if any, of these projects will follow BLADE into local theaters? "It's sort of a horse race right now," said Arad. "We started this process about four years ago. And it takes about four years to get things rolling to where they are today. It's finally at the point where we're starting to worry about scheduling, which is a nice thing to worry about for a change." □

### Production Starts



#### ARMAGEDDON

The second of this year's asteroid feature films gets off the ground, desperate to keep up with the rival production of DEEP IMPACT. Bruce Willis stars for director Michael Bay; the script is by Jonathan Hensleigh and Jim Van Wyck. The story involves an attempt to blow a comet off course that is headed toward Earth.

more on next page

## Short Notes

Harold Ramis (MULTIPLICITY) has signed a deal with 20th Century-Fox to write, direct, and co-produce a remake of BEDAZZLED, the 1967 Faustian comedy that starred Dudley Moore as a short-order cook who sells his soul to the Devil (the late Peter Cook). ☺ After the rapidly sinking boxoffice of SPEED 2, director Jan DeBont (TWISTER) is planning to direct GHOST RIDERS IN THE SKY, scripted by W.D. Richter (INVASION OF THE BODY SNATCHERS [1978]). The story is set in the American West in the 1860s, and involves Native Americans who encounter aliens (from outer space, not Europe, that is). ☺ Keanu Reeves (THE DEVIL'S ADVOCATE) has been offered \$10 million to star in MATRIX for producer Joel Silver. Reeves would play a man apparently leading a normal life in 1997, who is haunted by recurring flashes of being hooked up in a lab; he begins to suspect that his life might actually be mirage and that he and other humans are being held captive by computers in the 21st century. □



# HOLLYWOOD HORRORS

*Universal brings their classic movie monsters to life for Halloween.*

by Steve Biodrowski

Ironically, Universal Studios, home of classic movie monsters like Dracula and Frankenstein, has made only sporadic attempts to exploit the Halloween season with its famed theme park attraction. That's changing this year, with *Universal's Halloween Horror Nights*.

Handling the makeup chores is Michael Burnett, who most recently contributed makeup effects to David Lynch's *LOST HIGHWAY*. Burnett has a long history with the Universal Studios tour, having provided makeup for several of their "walk-around characters," who amusingly menace tourists on the lot. Burnett said, "Earlier this year they said 'Let's do a haunted house' and gave me a bunch of pretty elaborate designs. Obviously, they're going up against Knotts Berry Farm and Magic Mountain, Knotts having the longest track record, so they want to come out out with a bang. We're doing maybe 250 appliance makeups a night. It's like 15 movies all at once. Obviously, we can't spend four hours a night on a makeup, like we would on a movie, but we're really trying to make it film quality, as best we can within those parameters. People will get a big kick out of it, because you'll be able to get up close and really see some new things. It's not like a typical haunted, where they go out and



For Universal's Halloween Horror Nights, the studio's famous theme park will transform to a haunted world featuring some familiar film fiends.

buy some Don Post masks. It's going to be all custom stuff."

The tram tour is not included, but the rest of the studio attractions will be adapted for the Halloween season. "They're redressing the park. There will be three mazes and live shows. One of the mazes is pretty cool: the classic monsters. We're doing the whole thing in black-and-white. We're recreating all the classic monsters: Frankenstein, Bride of Frankenstein, Werewolf, Mummy, the Creature from the Black Lagoon."

The Creature will appear in the

Monsterquarium. "It's like Sea World on Acid," said Burnett. "That's a cross between a show and a maze. You walk through some weird things, but then there's big giant animatronic creatures, people in makeup, and aquatic scenes, with the Creature as the Master of Ceremonies."

Working at Universal, Burnett didn't have to worry about licensing the likenesses of Universal's Monsters, but he also wanted to do some things that would not be familiar, such as an Area 51 maze, similar to the charity haunted house he put on last year in Santa Monica. "It's based on the same idea," he said. "Obviously, if it's based on a classic monster, we're following that. With Area 51, I have a pretty free hand with whatever kind of alien creatures we want to do. I want to have a mix of

some things that people have seen and like to see, like the classic monsters, and then some new things, so not everything you see is 'Oh yeah, I've seen that.'"

A crew of 30 people handle the makeups every night. In order to shorten the application time from what would be done on a film, the appliance pieces are pre-painted and prepped in the shop. "Then the only thing left is the fine tuning and applying it to the person. We're doing some air-brushing makeup for blending the edges in, which is a little bit quicker than applying it [by hand]. On a movie, you're going to have a close up of a person's face blown up on a 70-foot screen—that edge better be good. But Halloween's a little more forgiving, with the lighting and the fog and everything. That's just one of the evils of doing a haunted house—you can't quite spend the time on it you want. But everyone involved is pretty excited, trying to bring a haunted house attraction to a different level."

Universal's Halloween Horror Nights will run on October 9, 10, 11, 17, 18, 23, 24, 25, 26, 30, 31, and November 1.

## Obituaries

by Jay Stevenson

### William Hickey

The 69-year-old character actor died on June 29 of emphysema. After achieving fame late in life for his Oscar nominated role as the Mafia don in 1985's *PRIZZIE'S HONOR*, he lent his talents to several genre projects, co-starring in the unfairly neglected *THE RUNESTONE* and providing one of the voices for *TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS*. On television, he appeared in episodes of *TALES FROM THE CRYPT* and *THE OUTER LIMITS*. His last role was in DreamWorks SKG's upcoming feature *MOUSE HUNT*.

### Gene Francis Warren, Sr.

The Academy Award-winning special effects director died on July 17 from cancer, at the age of 80. After beginning his career as an animator on George Pal's *Puppetoons* in the '40s, he graduated in the '50s to live-action feature film effects, contributing to such fantasy and science fiction films as *TOM THUMB*, *THE SEVEN FACES OF DR. LAO*, and *THE ANDROMEDA STRAIN*. He and Tim Baar shared an Oscar for their work in Pal's *THE TIME MACHINE* (1960). Warren also contributed to such classic sf shows as the original *THE OUTER LIMITS*, *THE TWILIGHT ZONE*, and *STAR TREK*. He is survived by his son, Gene Warren, Jr, also an Oscar-winning special effects designer. □

## Gods and Monsters

continued from previous page/ WOOD.' Then ED WOOD came out and bombed, and it wasn't such a good thing anymore!"

As for the new title (a phrase from *BRIDE OF FRANKENSTEIN*), Codon said, "That's a temporary thing. I don't know if that will be the title when it's released; that won't be decided until we've found a distributor. We changed it in the early days of sending the script around because some actors—not the ones we ended up with—objected to the title; they thought it sounded like just another entry in the *FRANKENSTEIN* series." Though no distributor is set, Universal has right of first refusal; the film would probably be handled by their newly acquired subsidiary, October Films, which had their first Oscar nomination with *BREAKING THE WAVES* earlier this year. □

## Production Starts

continued from previous page

### MY FAVORITE MARTIAN

It's now official: every TV show ever made, regardless of merit, will be adapted into a movie. Christopher Lloyd and Jeff Daniels take over for Ray Walston and the late Bill Bixby; Daryl Hannah and Elizabeth Hurley co-star. Donald Petrie directs, from a script by Deanna Oliver, Sherri Stoner, and Mark Steven Johnson.

### THE X-FILES

This production began shooting under a phony title to throw off interlopers. Chris Carter is producing the big-screen version of his TV brainchild, starring David Duchovny and Gillian Anderson. Rob Bowman, one of the series regulars, is directing, from a script written by Carter. Martin Landau, Mitch Pileggi, William B. Davis, Blythe Danner, John Neville, and Terry O'Quinn co-star.



# BLADE

## Wesley Snipes as the bad-ass vampire fighter of the comics.

By Dale Kutzera

After thousands of stories and novels, hundreds of feature films, and even a soap opera, you'd think the dramatic potential of vampires would have been wrung dry by now. In the past few years alone, no less than Tom Cruise, Eddie Murphy, and Leslie Nielsen have popped fangs in their mouths and taken turns biting jugulars. Just when you thought every dramatic twist on this blood-sucking staple has been turned, up pops a new take on horror's most enduring franchise. Next up: vampire as comic action hero as Marvel's popular Blade character jumps from printed page to silver screen.

Stephen Dorff as Snipes' quarry, the ancient but still youthful Deacon Frost, about to unleash the blood tide.



Wesley Snipes (NEW JACK CITY, WHITE MEN CAN'T JUMP, RISING SUN) stars as Blade, the half-human, half-vampire, all bad-ass warrior who takes on the vampire clan. Armed with a sword, a shot-gun, and a combat-vest full of high-tech stakes, Blade must prevent the evil Deacon Frost (Stephen Dorff) from unleashing the vampire apocalypse known as the blood tide on humanity. Joining Blade in the fight are the long-time vampire hunter Abraham Whistler (Kris Kristofferson), and Dr. Karen Jansen (N'Bushe Wright) who works to invent a cure for the disease of vampirism before it claims Blade's soul.

That vampirism is depicted as a biological disease, and not a mystic pact with the devil, is one indication of writer David S. Goyer's "post-modernist" take on the vampire legend. "We were trying to demystify it and take it away from its legendary aspects," said Goyer. "I'm a huge comic book fan and always liked Blade as a character. About five years ago I heard New Line was snooping around Blade and I called them up and said I desperately wanted to get involved. I was so sick of the Anne Rice school of vampire films and literature and wanted to go as far from Anne Rice as we could get. We try to explain vampirism in medical terms. The approach is that vampires



Wesley Snipes stars as BLADE, the half-human, half-vampire all bad-ass vampire fighter, based on the Marvel comic book series, opening January 30.

really exist. They aren't just baroque characters."

Goyer's down and dirty approach to the world of Blade carries over into the look of the film, created by production designer Kirk Petrucci working with director Stephen Norrington. Among the macabre highlights are a vampire nightclub fashioned from an abandoned meat-packing plant. At one point, the dancing ghouls are showered in blood sprayed from the overhead sprinkler system. You might describe Blade as the first post-Seattle-grunge vampire film.

At the opposite end of the real estate market, Deacon Frost's penthouse sanctuary boasts a wrap-around waterfall, a high-tech entertainment center, light-tight window louvers, and a walk-in refrigerator (although the humans that walk in, usually don't walk out). The character of Frost, who is an older man in the Blade comics, was re-conceived as a younger nemesis for the film. "I started

thinking about how vampires can live forever," said Goyer, "and it would be interesting to cast someone younger than Blade who is essentially playing the father. You can do that with vampires."

Blade is director Stephen Norrington's second feature film. His first, DEATH MACHINE (1994) became something of a cult film in his native England. A sculptor and special effects artist on such big budget films as YOUNG SHERLOCK HOLMES, ALIEN (for which he shared an Academy Award) and ALIEN 3, Norrington sought to create a home-grown science fiction film to rival these American productions. Norrington follows in the footsteps of David Fincher (SEVEN), Michael Bay (THE ROCK), and most recently Simon West (CON AIR)—all directors who have made the transition from commercial and music video work to feature films. New Line Cinema opens his BLADE January 30. □



# STARSHIP TROOPERS

## Paul Verhoeven's take on the classic of interstellar warfare.

By Dan Persons

Casper Van Dien had tripped up. A costume fitting had caused him to forget his interview appointment, and by the time he was able to get back to his interrogator, he was none-to-proud of the *faux pas*. "That's not like me. I was operations officer in my military school—I was in charge of *everything*. If somebody had done this in my school, they would have been in a lot of shit, you know?"

That's reassuring, in a way. The over-worked (and under-paid) magazine writer eventually comes not to expect such contrition, especially not from the top-line talent of a \$100 million super-production. But then, it seems that the 28-year-old Van Dien—who won the lead slot of gung-ho soldier Johnny Rico in Paul Verhoeven's *STARSHIP TROOPERS*—hasn't been a star quite long enough to let the elevated status turn his head: "This is exciting. I'm like one of those guys who likes to go to a sci-fi convention, because I enjoy it. And if I see William Shatner it's like, 'Oh, cool, there's Kirk!' I'm thrilled. I'm a big kid. I'm going to be a big kid for the rest of my life. It's fun." The fun for us begins No-



Casper Van Dien stars as Heinlein's gung-ho space Marine Johnny Rico. The 28 year old science fiction fan savored the part.

vember 7, when TriStar opens the eagerly awaited sci-fi epic.

It's no surprise maybe that Van Dien can come off like a kid after having participated in a project that demanded months of grueling location shoots on some of the roughest terrains in America. Born into a military family, student at the Admiral Farragut Academy in his teens, the actor—who to this point has logged his highest-profile roles for his work on *ONE LIFE TO LIVE* and *BEVERLY HILLS 90210*, as well as his lead role in *JAMES*

DEAN: RACE WITH DESTINY—seemed from the first to be custom-cut for the role of the conflicted boot-camp bust-up who eventually turns into a locked-down, blood-in-the-eyes, hell-bent-for-victory paragon of the Mobile Infantry.

Paul Verhoeven apparently picked up on the mindset from the first auditions: "He kept reading us," said Van Dien, "and then he would ask me about my background and what it was like growing up there. He'd ask me what I thought of the character. I told him that I thought it was a lot like me. It was a role that I thought was kind of close to the experiences that I'd had in my life. He's not too complex."

Simple the character may have been; simple the task of replicating him for the cameras definitely was not. Van Dien added further to the complexity, doing some homework to prep himself for the part: "I re-read the novel again and I worked out every day and changed my body. I watched things on bugs and studied and got myself prepared. Even when we were on-set, I was working out every day so I'd be physically able to do what was demanded of me for this role."



The troopers interstellar transport ships arrive to kick bug ass.

As part of the process of getting his cast into a proper head-set, Verhoeven had military advisor Dale Dye set up a twelve-day boot camp in the wilds of Wyoming. According to Van Dien, it was Mother Nature versus the SAG youth-squad. With a few, notable exceptions, Mom won: "We had two and a half feet of snow our first night there, and a lot of the extras went back to the hotel the next day. Um, in fact, all of them did, more or less. There was only one actor who went through the whole boot camp: that was me. I would never quit. I couldn't. I was playing Johnny Rico: he was a tough guy in the book, he's a tough guy in the movie. I don't blame the actors because, let's put it this way: their point-of-view was, 'All right, it's a movie,' and that's why they call it acting. So they went back to the hotel and they'd come during the day and they'd go through all the military training that way."

And what did those who opted for comfy beds and in-room HBO miss out on? The kind of living conditions that easily explain why Van Dien walked away from the experience with the camp's "Bad to the Bone" award: "At night, you'd take your rain poncho, you tie a knot in the hood, tie it to two sticks, put two sticks in





TriStar Pictures opens director Paul Verhoeven's epic feature film of Robert A. Heinlein's classic novel of interstellar warfare nationwide on November 7.

the ground, and then you take your hooch-mate's poncho, tie a knot around the hood and stick it in the ground, and you're sleeping under two rain jackets... We had 80-mile-an-hour winds that ripped our little hooches apart, our little tents, our ponchos. Ripped 'em in half, threw all our stuff all over the place; we had to go find shelter in rocks."

Van Dien's guts were rewarded with a leadership award. "They gave me our flag for that, and they all signed it 'Rico.' They called me Rico the whole time. When we were out in the field, it was like these were my troops, these were my people. It was great because the whole time, even with the extras, I kept going out and bringing water and making sure everybody was okay. I felt like I was working with my troops."

By the time the cameras started rolling, Van Dien was as gung-ho for action as his fictional counterpart: "I jumped off a 30-foot mountain; I landed on just the bags they had set out over there on this plank. I did my own fight stunts, I did a back hand-spring, I did a forward flip. I played the whole football game—it was me during the football game, it was me just running around and

jumping and fighting and punching.

"I rode on top of this tanker bug, which was like riding up on one of those big Caterpillar trucks. It's 30 feet on top of this thing and it's 20 feet up in the air. It goes forward, and then it starts shaking side-to-side and forward and back while it's spinning around in a circle and moving forward. And I could do a better job on it than my stuntman, but that's because I ride horses, I do martial arts and I surf, so I have all those things going for me. I chipped two teeth on it, I bruised my ribs, I cut up my arms.

"It was Johnny Rico: if he had been riding that bug, he would have really gotten banged up, and I really did get

Van Dien's encounter with a tanker bug, which he rides in the film like a bucking bronco, CGI creature effects designed by the Phil Tippett Studios.



## CASPER VAN DIEN

**"This is exciting. I'm like one of those guys who likes to go to sci-fi conventions because I enjoy it. If I see William Shatner it's like, 'Oh, cool, there's Kirk. I'm thrilled.'"**

banged up. I have no regrets."

No regrets, either, for participating in a film in which the future is shiny, structured, and just coincidentally fascist. Having read the book in his teens, Van Dien had long developed his own opinions about Heinlein's spit-and-polish paradise. "It's supposed to piss you off, I think. It was controversial then, and now it's kind of like Singapore, where they don't believe in kids being juvenile delinquents. Our movie also has some fascist statements in it. Well, it's a fascist world, I should say, but we bring a lot of humanity to it, too.

"[Verhoeven is] always throwing his two cents in. He never stops thinking, he's always throwing things your way. We'd all go out to dinner and he'd tell us what he thought, he'd tell us what this world was like. He had the whole picture, and he would go onto our characters and he had meetings with each of us and worked with us on character development. He brought humanity to us, and liberal points of view, so that we weren't one-dimensional characters. We all had so much information that we could tap into all of it."

Verhoeven also got the cast in the mood for bug bashing. "I

got to see the bug test before we did it, so I had a real good image of what was coming and attacking us. And then we'd see pictures and Paul would do his crazy, nut-thing where he'd go, 'The bugs are coming! They're going to kill you!! AHHHHHH-HHHHRRRRRRRRRR!!!' Screaming, going nuts, throwing his arms up in the air and just coming forward at us like he was this giant, 14-foot-tall bug. He'd get a great image going in you, and then it's acting: it's playing and it's pretending and it's make-believe."

After the make-believe is over, though, there's still the real-world to address, most specifically the little matter of where the next paycheck is coming from. In that regard, Van Dien has little to worry about for the near future. He's already completed work on the latest feature-length adaptation of Edgar Rice Burrough's Tarzan, a role which—when considered with his armament-wielding soldier in TROOPERS and his hallowed icon replication in JAMES DEAN—at the very least the guy has a lock on the short list for *People* magazine's next "Hottest Hunk in America" cover. Meanwhile, the actor has decided to follow the career path of many an up-and-coming screen star: claim-

ing co-producer credit on REVENANT—a vampire movie to be directed by Rick Elfman (with a music assist by loving brudder Danny), and co-starring Natasha Wagner (Natalie Wood and Robert Wagner's daughter—who says Hollywood doesn't believe in family values?)—and is shopping around for a script to which he can affix his name as full producer. "God is being very good to me," the actor admitted. "He's looking down on me and going, 'Okay, smile for a little while.'" □





# GATTACA

## A cautionary tale of a

By Douglas Eby

In bringing to life his vision of a future society obsessed with human perfection, Andrew Niccol brought a number of disciplines into his screenplay, from eugenics to forensic science to social engineering. Niccol said an interest in these areas is "hard to avoid at the moment. You can't pick up a newspaper without seeing something." But he also feels this is not just a science-driven narrative: "It's still an old-fashioned story in a sense, of the triumph of the human spirit. Although it has these modern trappings, it's still a man who beats the odds. They just happen to be genetic odds. That aspect interested me as much as the science." TriStar opens Niccol's *GATTACA* nationwide October 24.

The core idea of *GATTACA* is that genetic engineering has progressed to the point where potential parents can preselect not only gender and protection against genetically based diseases, but physically and socially desirable traits such as intelligence, stature and a long life span, not to mention a potential for great abs. Wanting to fulfill his dream of becoming a deep-space navigator, joining the elite of Gattaca Corporation, Vincent (Ethan Hawke) must disguise his "invalid" genetic heritage: he was born the old-fashioned way, not laboratory perfected. But with everyone's DNA tested daily via various bodily fluids, it takes a major and complex subterfuge for him to pass as perfect enough to qualify.

The title of the film, a working title that stuck, refers to a genetic sequence that exists in every human being: guanine, adenine, thymine and cytosine.

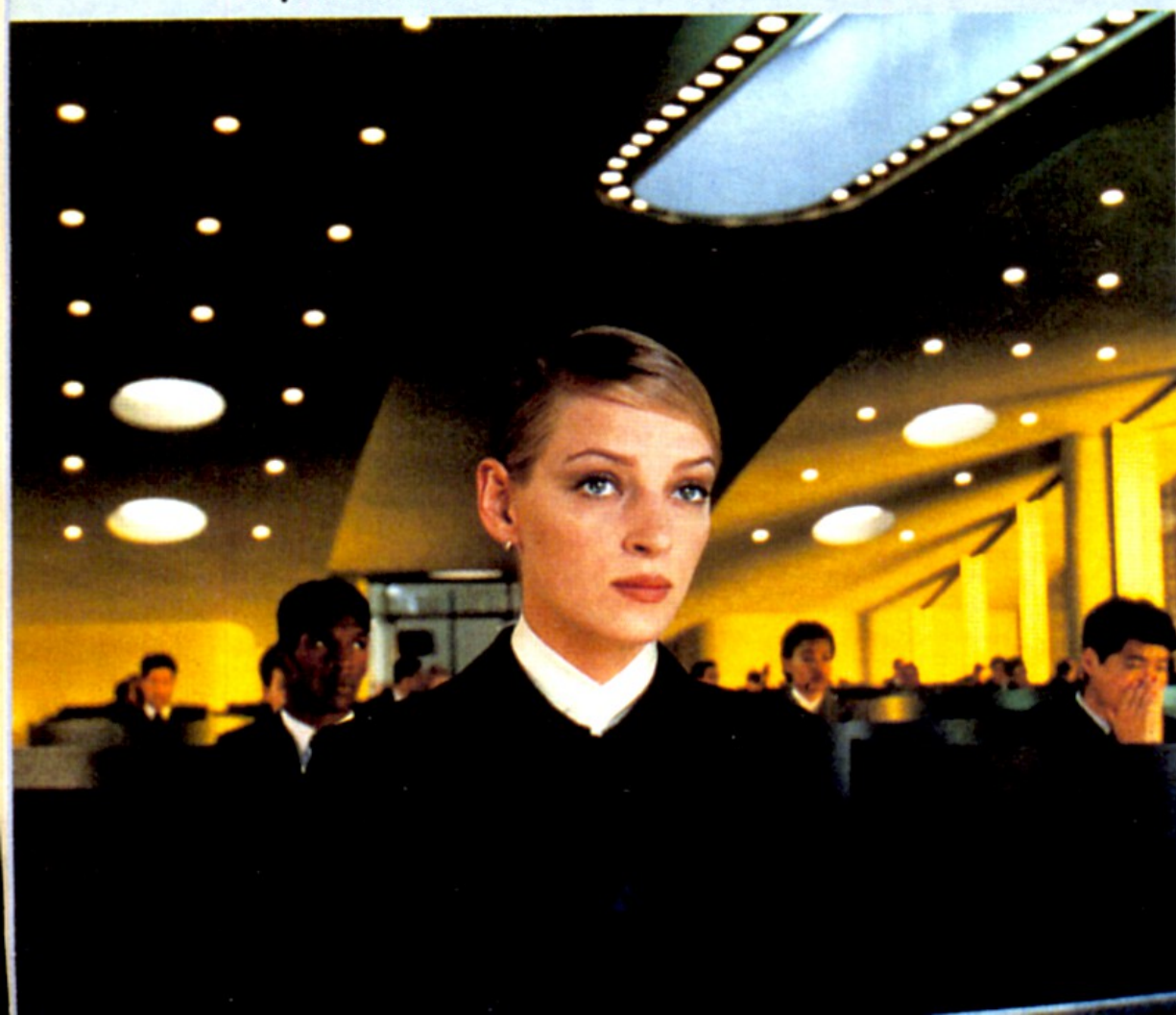
"The society in the film has adopted that sequence as their city's name, as sort of their tribute to genetics," said Niccol. "So it's the name of the city, and a corporation, and I guess you could say, a state of mind."

Niccol, a director of commercials in Britain, makes his feature directing debut with *GATTACA*, and notes his career trajectory is a "fairly well-trodden path now; you have the Scott brothers, you have Alan Parker, a lot of people come from English advertising because there's more of an obligation to entertain in those commercials. They really are sort of 30 second, 60 second, films. It does help."

Comparing the challenges of directing commercials, which he's done for a number of years, and directing a feature, Niccol finds it is "just a marathon, almost a survival test. Making a commercial is a quick hit, but making a film is stamina."

In the opening of the film is a quote of writer Willard Gaylin: "I not only think that we will tamper with Mother Nature, I think Mother wants us to." Niccol agrees his film may be a cautionary tale on one level, but notes there is undeniable value in genetic manipulation: "How could you ever look a parent in the face who has carried the gene for Huntington's Disease, for instance, and say 'We should never tamper with the human genome.' For inheritable diseases this is a godsend. The problem lies in crossing that line from health to enhancement, and then where do you stop? Crooked teeth: is that a genetic defect? Is premature balding? And everyone will have their own line that they will draw, as these things become more and more possible."

Ethan Hawke and Uma Thurman star in *GATTACA*, the futuristic saga of Hawke's struggle to conceal and overcome his natural birth in a society where the genetic elite hold sway. Below: Thurman works in the Orwellian Gattaca Corporation where Hawke seeks to join a cadre of space travellers.





# T T T A C C A

**futuristic society bent on human perfection.**

"And these possibilities do exist. I never put a date on the film for that specific reason. Right now you can choose the sex, and there are many inheritable diseases you can prevent by conceiving your child in that Petri dish. And more and more there will be a strange social pressure that will exist on us when we conceive a child the old-fashioned way: people will say, 'Why did you burden your child with this disease?' But ultimately we may get to the point where we make the gene pool so narrow that we, in effect, become extinct. Maybe there's some genetic advantage that short bald men carry, and we will have eliminated all of them."

Niccol sees the inevitability of genetic manipulation as a person popular choice. "I don't think governments will dictate this," he said. "We will embrace it, and say, 'Of course, we want to improve ourselves; we want to give our child the best start; we want a healthy, happy child.' And the trouble is putting these expectations on a child—and we already do. We sing to the child in the womb, hoping to get another Mozart. But here, [with genetic engineering] maybe there's a more precise way of achieving that."

One of the employees of Gattaca Corporation, and also Vincent's love interest, Irene, is played by Uma Thurman, who has been quoted that she appreciated the specificity of detail in Niccol's script, and the story about conquering the human gene, but how "in the end, this conquest can't really take away any of the problems of human nature." Irene is a "valid," a person artificially conceived to be as perfect as possible, but still has a slight heart defect prevent-

**"A lot of people come from British advertising," said director Andrew Niccol, "because there's more of an obligation to entertain in those commercials."**



Director Andrew Niccol and cinematographer Slawomir Idziak (r) rehearse Hawke and Gore Vidal (l), Gattaca's leader. 20th Century-Fox opens the film October 24.

ing her from being a space traveler for the corporation. Niccol recalled when he first spoke to Thurman about the role that she "had a wonderful take on how to play Irene, that she be 'firm in her frailty;' she was one of those people who was absolutely sure of what she couldn't do. There was no self-pity. If Uma Thurman is not a perfect genetic specimen, then what hope is there for the rest of us?"

In developing the script, Niccol filled notebooks with drawings: "I'm told this is not the normal way to do it," he said, "but nobody told me the correct way. I start with a big,

blank wall and fill it up with images as I go, and revise those. This is a visual medium, so often the best way to explain to a designer or props person is by showing them. I get their input, but I have quite specific ideas." Niccol recalled initial meetings with production designer Jan Roelfs (LITTLE WOMEN) where they were discussing cars for the film: "It's very difficult to design the car of the future. Especially when you don't have the money to do so. And we both mentioned a car at almost the same time: the Studebaker Avanti. That's a car that was so ahead of its time."

Niccol took a similar tack for other "futuristic" trappings. "When you don't have the money to create those things, I just decided to drag a lot of the past and the present into the future with me, and use classic designs," he said. Niccol also had cinematographer Slawomir Idziak give the film a filtered "golden look."

One of the central locations is the Gattaca Corporation headquarters, for which Niccol chose the very stylized Marin County Civic Center north of San Francisco. Noted Niccol, "At first, we were confined to Los Angeles, and we couldn't find a building within the 30-mile limit they like to give you that would embody the philosophy of Gattaca, a slightly heroic architecture. We chose it because it was from a period when people were optimistic about the future. That doesn't really exist anymore. We designed the sets to reflect the curves of the building. It's a world where there should be no corners for dust to hide. It's a precise, manicured world, where any hair follicle can give you away."

As another design detail, a "bit of fun" as he puts it, Niccol has public address announcements in the Gattaca Corporation headquarters building done in Esperanto, a universal language that never caught on. "It's such a frighteningly optimistic culture," he said. "The name translates as 'one who hopes.' When I talked to people involved in Esperanto, they hope they can keep it alive. The intention was that no one would ever have to give up a language; this would serve as a common second language. It would be used for flight control, or in politics. It's such a beautiful, idealistic concept." □



# A LIFE LESS

## A STAIRWAY TO HEAVEN for the '90s but

By Alan Jones

People don't often turn down the opportunity of making a sure-fire blockbuster like *ALIEN: RESURRECTION*. But that's exactly what producer Andrew Macdonald, director Danny Boyle and writer John Hodge, the trio behind the critically acclaimed British box office sensations *SHALLOW GRAVE* and *TRAINSPOTTING*, did in order to create their third movie together as a winning team. Noted Macdonald, "The *ALIEN 4* script was great. But after a few meetings with Fox, Danny and I realized that it wasn't the kind of film we wanted to do. And at that point John was just finishing *A LIFE LESS ORDINARY*, an original script he'd started writing around the time of *SHALLOW GRAVE*. It seemed a lot more important to do that, and do it our way, rather than tackle someone else's project." Fox opens *A LIFE LESS ORDINARY* nationwide October 24.

Described by Macdonald as "A black comedy screwball fantasy," *A LIFE LESS ORDINARY* is the story of a Scottish janitor working in America who, after suddenly being made redundant by the giant corporation he works for, decides to kidnap the beautiful daughter of his former boss. What no one knows is that these two souls are on a predestined course mapped out in heaven by a couple of celestial cops. But can two people from such different worlds as Robert and Celine actually get on and possibly fall in love? That's for the divine duo to engineer though all the bickering, bitchiness, bank robbing—and worse—that this odd couple indulge in on a road to nowhere.

"It's an average Boy meets Girl romance with dollops of fantasy thrown in," said Macdonald. "The angels use jeopardy, violence and surprise to bind Robert and Celine together for all eternity. Except they hate each other initially and that's their challenge." Noted director Boyle, "It's about the sense of immortality that's part of being in love. It's also about maleness and femaleness—we've tried to undermine a



Danny Boyle (r) directs Ewan McGregor and Cameron Diaz in his black comedy/fantasy of star-crossed lovers coming together under heavenly direction.

few sexual preconceptions along the way. Robert is quite a feminine emotional part, whereas Celine is kind of tough and non-nonsense." Writer Hodge added, "Although the reality of kidnapping is pretty brutal and murderous, I wanted to use it as a device, a conceit, within which to explore a romantic relationship. The rest of the story grew out of that and I wrote 18 drafts in all before the script was judged ready to shoot."

In fact, *A LIFE LESS ORDINARY* also marks another reunion. It's the third time the creative triumvirate have cast Ewan McGregor as their leading man. The star of *SHALLOW GRAVE* and *TRAINSPOTTING*, who made his American debut in *NIGHTWATCH* and plays the young Ben Obi-Wan Kenobi in the new *STAR WARS*, said, "While there are little bits of business you'll recognize from the past two movies we've made together, I wanted to do *A LIFE LESS ORDINARY* because it's unashamedly romantic. I love those old '30s and '40s romances by directors like Preston Sturges and Billy Wilder. They're missing from the cinema today—we're surrounded by too much cynicism. It's a risky project, and there is pressure on all of us after the huge success of *TRAINSPOTTING*, but it's good to do stuff you're frightened of."

Playing McGregor's romantic foil is

Cameron Diaz, star of *THE MASK* and *SHE'S THE ONE*. "We auditioned numerous American actresses but the minute we met Cameron we knew she was Celine," said producer Andrew Macdonald. "Danny wanted someone 'mythically American' and she was perfect. She's really going to surprise people. It showcases the real Cameron Diaz, a strong, mature actress at ease with both Danny's precise direction and John's great snappy dialogue."

Diaz explained why she jumped at the chance to appear in the road fantasy. "I saw *SHALLOW GRAVE* and enjoyed it. Then I read the script and saw *TRAINSPOTTING*. I couldn't wait to sign up after that. It's definitely my most

challenging role to date because I have to be in control of every situation throughout an amazing mix of scenarios. There is just no way you can second guess anything in the story and that's what makes it so unique."

Other cast members include Holly Hunter and Delroy Lindo as the angels, Ian Holm, Stanley Tucci and Tony Shalhoub (another reunion, as the three actors appeared together in *BIG NIGHT*), Dan Hedaya, Maury Chaykin and Judith Ivey. The one casting choice which proved problematic was who to play God. "We asked Sean Connery but, although he told us he loved *TRAINSPOTTING*, he declined," said Macdonald. "We needed someone recognizable, humorous and who could play basketball! There was always Michael Jordan, I suppose..." Because Macdonald and company couldn't satisfy their casting demands about who should oversee heaven, represented in the film as an all-white '70s-styled Chicago police station, God was cut from the script at the last minute.

The modest \$12 million budget for *A LIFE LESS ORDINARY* was obtained via three companies. "20th Century Fox will distribute the movie in the US," said Macdonald. "Polygram have the European rights and Channel Four Films hold the UK Television rights." It was important for Macdonald to



# S ORDINARY

**with violence, sex and a little profanity.**

involve both Polygram and Channel Four as they were supportive and responsible for the financing and distribution of *SHALLOW GRAVE* and *TRAINSPOTTING*. Many have observed that the Fox part of the business equation is probably due to the team's warm *ALIEN 4* relationship. "Everyone put up their share of the budget," said Macdonald. "Then they had to leave us alone before we came back and showed them the finished movie. Nobody but us has control over the final print. It's vital to us as a team that we keep creative control. That's one of the reasons why we chose to shoot the film in Salt Lake City, Utah, because it's a 'Right to Work' state and we could bring in our key personnel from the last two movies. That was important to us." Those key people include director of photography Brian Tufano, who first worked with Boyle on the BBC series *MR. WROE'S VIRGINS*, editor Masahiro Hirakubo, production designer Kave Quinn and costume designer Rachel Fleming.

Another reason for choosing Salt Lake City was because it had mountains, the desert and a metropolitan area all in close proximity to each other. Noted Macdonald, "Originally the script was set in Scotland and France—Cameron's character was French—but it refused to work because we needed space between a city and wilderness to put across the feeling they were as far apart in lifestyle and emotionally as they were geographically. Europe doesn't put across the vastness America does and we needed to intimate the couple were travelling long distances so we reset it in Utah, after axing North Carolina because it was too foggy. We took over an old rodeo coliseum at the Utah State Fairground and used it as our sound stage. Filming in Utah was wonderful actually because people thought we were this little TV movie and no one bothered us!"

*A LIFE LESS ORDINARY* shot for nine weeks beginning September, 1996, and, as he did on his previous films, Boyle collected together a portfolio of images as visual references with designer Kave Quinn. He also travelled from one side of the States to the other to get a feel for real American culture far removed from the typical TV vision Europeans are over-familiar with. Said Boyle, "In Britain colors tend to be mud-



Diaz bends McGregor to her will—not exactly love at first sight. Boyle's fantasy has a distinctly '90s bent, as befits the director of *SHALLOW GRAVE* and *TRAINSPOTTING*.

died and smudged so people won't notice them and that's one of the things we've tried to rebel against. Our inspiration here has been taken from the paintings of Kitaj, the photographs of Cartier-Bresson and Merry Alpern's book of voyeuristic photos, *Dirty Windows*. In fact, we include a little homage to her in the film."

While Boyle was studying his visual storyboards, the cast were exploring key aspects of the film via a mini Film Festival of classics put on by the production for reference. Noted Macdonald, "I felt it was important to show them Frank Capra's *IT HAPPENED ONE NIGHT* [1934] and Michael Powell and Emeric Pressburger's *STAIRWAY TO HEAVEN* [1946]. Pressburger is Macdonald's grandfather. Danny and I also watched every angel movie we could get our hands on: *HERE COMES MR. JORDAN*, *THE BISHOP'S WIFE*, *IT'S A WONDERFUL LIFE* etc. At the time of filming both *MICHAEL* and *THE PREACHER'S WIFE* were causes for concern. But our film is less pleasant than ei-

ther of those, plus we have guns, sex and swearing!"

Boyle added, "*STAIRWAY TO HEAVEN* is one of the boldest, most imaginative films. The way it makes the extraordinary and supernatural concrete is something I want to achieve in our film."

Ewan McGregor found *IT HAPPENED ONE NIGHT* a help to his performance. "That bang-bang quick-fire dialogue between Clark Gable and Claudette Colbert certainly set the pace," he said. "Cameron and I had the same kind of tennis match dialogue to cope with and it was important to get the rhythm level right." Added Cameron Diaz, "Every time Clark and Claudette came on screen I leaned over to Ewan and said, I'm her, you're him. We saw how the relationship worked and how the dynamics of it shifted. Ours was similar because it flip-flopped all the time despite my character usually retaining the upper hand."

Macdonald, Boyle and Hodge are now very much a force to be reckoned with in the industry and they are determined to reap the rewards of their collective singular vision. Noted Macdonald, "Everyone asks how we work as a team and I always

say extremely well because the three of us are prepared to share our personal domain. I don't direct or write, but the other two listen to my input as I do to their producing suggestions. We always keep each other informed every step of the way. We want to make entertaining films for audiences from different angles. We've proved we can do that so far. *A LIFE LESS ORDINARY* won't be another *TRAINSPOTTING* but it will be an unusual fantasy comedy with lots of twists as far removed from the usual sugary Hollywood sentiment as possible."

Next up for the trio is the science fiction fantasy trilogy *ALIEN LOVE TRIANGLE*. Said Macdonald, "It's one story from three different perspectives and is all to do with relationships between humans and aliens. It's a comedy, it's very funny and, yes, it will feature alien sex! Three directors will be involved. Danny, naturally. [Bill Forsythe, possibly.] The whole idea is to send up the big budget guys and it will be the complete antithesis of *INDEPENDENCE DAY* and *STARSHIP TROOPERS*." □



# I KNOW WHAT YOU DID LAST SUMMER

By William Wilson Goodson Jr.

I KNOW WHAT YOU DID LAST SUMMER is Glasgow native Jim Gillespie's first feature film as director. He calls it "a suspense thriller, a tale of crime and punishment at one level. It's about four youngsters who are forced to make a moral decision about an accident and choose the wrong way. They find themselves haunted by that decision and find their lives are completely altered by what they have done. This is the way such things happen to normal good people. If they were truly villainous or evil it wouldn't have bothered them. Their life is controlled from then on by that massive mistake." TriStar opens Gillespie's true-life horror film October 17, based on a script by SCREAM scribe Kevin Williamson.

One evening the four high school seniors take part in a hit-and-run accident. One is drunk and while he is not driving it is his car and he is sure to be blamed. As they debate their best course a passerby approaches and they feel forced to hide the body. "They find themselves pushed to make a decision and they react rather than thinking it through," said Gillespie. "One year later, the heroine of the piece, Julie, played by Jennifer Love Hewitt, receives an anonymous note that basically says 'I know what you did last summer.' They know that someone knows what they did but they have no idea who that someone is. Through the piece he seems to be taking vengeance on them for what they did and they cannot work out who it can be. Is it a friend? A relative? That becomes the mystery of the film."

Gillespie planned the action—as the unknown avenger attacks his victims—to avoid the conventions of the slasher film.

## Director Jim Gillespie on the latest "scream" from writer Kevin Williamson.



Director Jim Gillespie rehearses Jennifer Love Hewitt as Julie in a horror thriller written by SCREAM's Kevin Williamson. TriStar opens the film nationwide October 17.

"There are some very intense sequences in the film but they are not horrific slasher moments because I deliberately chose paths that avoid that. I think we are quite clever in the way that we deal with the killings. I suppose there are one or two moments that are fairly conventional but there are no close-ups of knives slashing through them or guts spilling out."

Gillespie feels that truly successful horror films like HALLOWEEN and PSYCHO use such indirectness and restraint. Noted the director, "Suspense, horror, thriller movies work so well in the cinema because you sit surrounded by other people and the tension is infectious, so things that would be completely mild in your own front room become charged. When the traditional false scare happens people literally do jump out of their seats because it's the third or fourth time you built the tension to that point. It's

but they talk to me about where they should go.

"Feature editing, you have to carry around inside your head. I see the film pretty-well formed in my head, so I feel its comparatively easy to shoot things out of sequence even when they are action moments that are shot sometimes days apart."

Becoming a film director was a specific career choice Gillespie made when he was 12 years old in Scotland. "Everything has been aimed for this moment in time when I am making my first feature film. I worked for television in the UK and I worked as an assistant director so I have spent a fair amount of time on film sets. I didn't do any film schools really, or any of that stuff. I kind of got a job working on the floor as a runner. I made tea and did the traditional apprenticeship, rather than go to film school and learn technique out of a book. I think filmmakers

kind of like a roller coaster."

As Gillespie sees it, a film director's job "is to visualize the film and make sure that that vision gets on screen. Production design, script, cinematography, the performances of the actors, all those elements basically channel through the director. The job of the director is to point people in the right direction, to tell them what to do and then to allow them to be creative in the right path, so everyone is working toward a similar end. If you can do that, you end up with a cohesive piece of film that the general public just accepts as being real and there are no jarring elements to it. The cinematography works because the production design is in tune with the cinematography. The costume department works within the overall view of the film so all the colors come together and there is nothing that stands out. The actors are part of that. They have a say in the characters through the script





Where's the body? Ryan Phillippe as Barry, Hewitt and Sarah Michelle Gellar (r) as Helen check the truck. An unknown killer is stalking the teens who covered-up a tragic auto accident fatality the year before.

are filmmakers because of the art. I think there's a lot of technique that can be taught, but the best filmmakers are people who can do it instinctively. Like writers can write and painters can paint. I know enough to understand the importance of other people's jobs, to see what their problems are and never ask them to do things I find impossible. Partly because I have been around all the departments and I have experienced their jobs."

In 1983 Gillespie was a production assistant on Michael Radford's *ANOTHER TIME, ANOTHER PLACE*. He directed a documentary about a wealthy Scottish family on their own estate, *THE FOLKS THAT LIVE ON THE HILL*, for Scottish television. He also directed two series for the British Broadcasting Corporation, *CARDIAC ARREST* and *GHOSTBUSTERS OF EAST FINCHLEY*. He pointed out that these Ghostbusters have nothing to do with the supernatural. "It was a six-part comedy/drama. A Ghostbuster is someone who works within the Inland Revenue Service [the United Kingdom's equivalent of the USA's Internal Revenue Service]. Ghosts would be people who don't pay their taxes and try and outwit the system."

As Gillespie described it, the Scottish feature film industry is small but growing. "Since Bill Forsyth got off his back side and made some

films in the late '70s and early '80s there has been a film industry of some note. The last three or four years, things have started to come together. There are development funding bodies who invest in film production, allied with funding from Scottish TV that have allowed people to actually express themselves and make something. Now there are maybe four or five feature films announced in the last twelve months. There is the beginning of an ongoing industry where before there were two films every three years. Now you will find three films made every year.

"I made a short film called *JOYRIDE* which I used as a calling card, a ten minute thriller, essentially *DIE HARD* in the trunk of a car. I showed it and got a good response

Bridgett Wilson, formerly Sonya Blade in *MORTAL KOMBAT*, plays Elsa Shivers. Gillespie got the directing job on the recommendation of screenwriter Williamson.



**“I think there’s a lot of technique that can be taught [in schools], but the best filmmakers are people who can do it instinctively.”**

—Director Jim Gillespie—

so I just decided to come out [to California] and show the ten minutes around."

That would be about 18 months ago, and it turned out to be one of the wisest things I have ever done. I got representation with CAA and now I have got two other films in development. I was working on another project at 20th Century-Fox that Kevin Williamson was involved in. We got on well with each other. When I left that film it just happened that *I KNOW WHAT YOU DID LAST SUMMER* was going out to directors. Kevin put my name to the production company.

"I had been given four or five scripts at that time and I liked three. Its rare if you get five scripts and you like one. And this one I liked. There was something simple about why it worked. It wasn't a cliché. It had a very strong character base. The four young kids who are the leads are real. The things they had to go through I could get my teeth into. They weren't two-dimensional stock characters who were there just to be stomped and diced. I had no interest in making that film and that's not what we set out to do. It's something more clever and sophisticated."

The other two films Gillespie is now working on are an adaptation of a J.G. Ballard novel *Highrise* and a project of his own, *DEAD SPACE*, which is a big science fiction epic."

What advice would Gillespie give to aspiring directors? "If you really know and believe that this is what you want to do and you are sure that you have the ability to do

it, then you just have to wait it out," he said. "It's not an easy path. In order to do this people have to commit to giving you a lot of money and sometimes that's a scary process. But at the end of the day if you are making a ten-minute short film or a *two-hour* ten-minute, mega-budget feature film for a studio, the job's the same. The same problems exist in every level of film, making the director's job exactly the same. But you have to really stick at it because it's just about perseverance and trusting your own talent." □



# MORTAL KOMBAT 2

**Vid-game sequel brings  
ANNIHILATION to screens.**

*By Alan Jones*

**MORTAL KOMBAT: ANNIHILATION** is the \$30 million sequel to **MORTAL KOMBAT**, based at London's gigantic Leavesden Studios and shot on location in Thailand, Jordan, Israel and North Wales. Robin Shou and Talisa Soto return for the sequel, along with Deron McBee, super model Irina Pantaeva, and Lynn Red Williams.

Like the first feature, **ANNIHILATION** was produced by Larry Kasanoff, former president and co-founder of James

Three lethal combatants block the path of our heroes in **MORTAL KOMBAT: ANNIHILATION**.



Cameron's Lightstorm Entertainment. "MK:A is more sophisticated, sexy, and cool," said Kasanoff. "There's a stunning array of beautiful women, with more, sexier scenes. Today's supermodels are tomorrow's actresses, because there are very few stars of the Lana Turner/Audrey Hepburn variety anymore. The names and faces our core age group recognizes are on catwalks in the news, and the **MORTAL KOMBAT** trademark is so strong that we can get who we want as they see us as their acting break.

"All superficiality aside," Kasanoff added, "there is still the added dimension of self-belief. That subtext was important to the overall success of the original movie, and here our heroes not only have to believe in themselves but also each other. To cope with everything Shao Kahn throws at them they must learn to come together as a family."

That family atmosphere is something Kasanoff actively promotes on the production side also. It's the reason he chose to give cinematographer John Leonetti, who photographed MK:1, the chance to make his directing debut with **ANNIHILATION**. Kasanoff remarked, "John was integral to us on **MORTAL KOMBAT** as the director of photography, and I needed an insider, someone who helped us in that overall design the first time. John was perfect because he understood exactly what needed to be done."

And Leonetti certainly has the background for it; he's been in the film business for 26 of his 40 years. When he was 14, he got his start from his father, who was a gaffer on such classics as **THE WIZARD OF OZ** and **SINGING IN THE RAIN**. Leonetti said, "I've been around for ages and considered directing, but it wasn't like I felt I have to direct and this was the right time. I knew I'd make the grade eventually, but **ANNIHILATION** came about more on a whim. Larry Kasanoff asked me to be the cinematographer again, but suddenly—and I



don't know why I said it to this day—I simply stated I'd rather like to direct this time. 90 minutes later I had the job, and they haven't spoken about it since. What an opportunity! It's a challenge—an interesting and tough one, but I always felt comfortable with it." John's brother, Matt Leonetti, took over as director of photography.

Leonetti is using the **MORTAL KOMBAT** environment in clever ways. He said, "Whatever is on the set is used as a weapon. If you're familiar with Tsui Hark's **ONCE UPON A TIME IN CHINA**, you'll know how cool that approach is. I have gone back a great deal to Hong Kong action flicks as a rough guide. A lot of them are very choppy, though; it's mostly all noise on the soundtrack with a fast and furious pace. They don't necessarily show impact in, say, Jackie Chan's movies. But their wire-work is wonderful, and you rarely see that in American movies. I've taken the best from both cinematic worlds to craft **ANNIHILATION**."

But all the camera technique in the world is no substitute for a good story, in Leonetti's opinion. "I can whisk the camera anywhere I want, but unless you feel for the people, it's not going to be a success. You cared about Bruce Willis in **DIE HARD**, and that's why the film was so good. The more you care about the characters, the more exciting the action is. MK:A is not about action for action's sake. It's about a group of people and what they're going through in this awesomely mystical adven-





L to r: Lynn Red Williams, Robin Shou, Sandra Hess, Irena Pantaveva, and Chris Conrad. Above: John Leonetti directs Pantaveva and Brian Thompson.

ture. That's where the true excitement lies."

That excitement will also be augmented by some never-before-seen special visual effects devised by Alison Savitch the executive producer and visual effects supervisor (TERMINATOR 2, BRAM STOKER'S DRACULA). The visual effects breakthrough in MK:A has to do with digital motion-capture technology as Savitch explained: "We are literally directing a computer graphic on set in real time to interact with a live character. What you'll see on screen is a digital creature fighting in hand to hand combat with a human being. LOCH NESS used a portion of the technology, because they had a huge video screen behind the camera. That way the live actor could interface with the CG monster, but the director wasn't directing the CG so much as what the actor could see—rather like a newsman reading a weather map on a the TV news. We've pushed the technology ten times further than that."

Savitch continued, "You basically build a digital creature in the computer from the skeleton up to three-dimensions. Traditionally, this was then animated frame-by-frame. But motion-capture is a system that allows you to take a stunt man and put him in a specially designed light suit comprised of all these infra-red dots of light, which are read by specially designed cameras around the set. As the stuntman moves, those movements are calibrated to the ones of the

creature, so they interface. It's a much faster, more efficient method, and it's flawless. In addition, we have two CG creatures interacting on set in a way that has never been seen before. But as it's our climax, I can't reveal too much."

Producer Kananoff remarked, "Pioneering technology like advanced motion capture hasn't made MK:A easier to make than the first film at all. The pressure on us is to make a better movie that's three times

bigger than the first on only 20% more money. Everyone made a collective decision going in to go for it. We are all doing a million jobs, and we're understaffed, but we're carrying on safe in the knowledge that what we're doing is a quantum leap above the first film."

As for MORTAL KOMBAT 3, Kananoff said, "I'm biting my lip every time I find myself saying 'Oh, we'll do that in 3.' In MORTAL KOMBAT, we have a classic story that's worked in every medium in the world. I get annoyed when people ask me why the first film still is the most successful video game-to-film adaptation ever. We didn't adapt the game; we took the story the game was based on and built on that. The first film worked for that reason—because we were in love with a story which cleverly combined Martial Arts with special effects. I want us to go the distance with MORTAL KOMBAT: ANNIHILATION and make it the best it can be. The moment I start assuming there will be a third feature, and we can get around to putting the stuff we don't use here into that, I'll get sloppy. And sloppiness is not what the MORTAL KOMBAT universe is about." □

The evil Shao Kahn (Brian Thompson) prepares to lead his army of Darkness into Mortal Kombat.





# AMERICAN

## Director Anthony Waller

By Alan Jones

Director Anthony Waller, who made *MUTE WITNESS*, gave a lot of thought to lycanthrope lore before crafting *AN AMERICAN WEREWOLF IN PARIS*. "I wanted to craft some pseudo-scientific explanation of what it is to be a werewolf," he said. "If humans have biorhythms, why not werewolves? I decided to explore werewolves' ups and downs in relation to cycles of the moon. What if a serum existed that quelled those extreme werewolf traits during the full moon? And what if another serum existed to achieve the exact opposite to regulate? I didn't want too fantasy-orientated an explanation

the werewolf who bit you so you'll revert back to being human is an important part of the romantic plot, which stars Tom Everett Scott, the lead in Tom Hanks' *THAT THING YOU DO*, and Julie Delpy.

*AN AMERICAN WEREWOLF IN PARIS* began principle photography in the title city on June 19, 1995, and after a week of location shooting moved across the border into Luxembourg to take over the Studio Luxembourg and Studio Wecker for the rest of its 15 week production schedule. Waller noted that, "Luxembourg was a vital component in financial structuring. It wasn't cost effective to shoot in Paris. It would have been difficult and expensive. For a long time we were refused permission to film on the Eiffel Tower. City officials weren't sure if ours was the sort film they should be encouraging. We did eventually turn that decision around with persistence and managed to secure location for two whole nights with the full lights on and permission to shoot in areas forbidden to the public—the lift shafts, for example.

"Luxembourg has instigated a tax incentive system whereby 30% of what you spend in the country comes back to the film. Of the \$23 million budget in real terms, \$10 million will be actually spent in Luxembourg itself. Therefore \$3 million can be ploughed back into the production raising the budget to \$26 million. We did look at Prague as a possible base but picked Luxembourg in the end purely for financial reasons."

Waller said he cast Tom Everett Scott for his "everyman" quality. Noted Waller, "I'm playing very much with audience perceptions in *AN AMERICAN WEREWOLF IN*



for events." Hollywood Pictures opened Waller's sequel to John Landis' 1981 *AN AMERICAN WEREWOLF IN LONDON* October 3.

Waller didn't stop at reinventing classic lycanthropic lore either. He also changed some basic werewolf ground rules. For example, silver bullets are not an issue in *AN AMERICAN WEREWOLF IN PARIS*, but eating the heart of

A mechanical werewolf puppet by Germany's Magicon (above) was supplemented by CGI full-body werewolf shots supplied by Santa Barbara Studios (below). Prosthetics, Vince Vieluf, right, were the work of Britain's Crawley Creatures.





# WEREWOLF IN PARIS

takes on the sequel to the John Landis original.

PARIS. Andy notices he's slowly becoming a werewolf on account of how he perceives things. Therefore the audience must see everything through his eyes. I did the same in MUTE WITNESS. All the events were seen through lead actress Marina Sudina's eyes and I told her to play her role down as much as possible, to become neutral almost—so each member of the audience could slip into her skin. The audience's individual characteristics would then become hers and Marina created a comfortable cockpit for their total involvement. The actor playing Andy had to create that vacuum for us to slip into, too, so we can associate more with the situation he's in. That keeps the perspective level grounded and allows me to play around with the other characters who could then go to over-the-top and caricature extremes."

For his technical crew on AN AMERICAN WEREWOLF IN PARIS, Waller chose mostly the same people he'd worked with on MUTE WITNESS. Aside from producer Richard Clause amongst those returning to the Waller fold are director of photography Egon Werdin, production designer Matthias Kammermeier, editor Peter Adam and composer Wilbert Hirsch. Noted Waller, "They made MUTE WITNESS for next to nothing and it was the least I could do. They all worked out so well on MUTE WITNESS, why change them, anyway? If I'd felt nervous about them tackling something that's ten times bigger than the MUTE WITNESS budget then I'd have employed people with more experience. But the only department I could see that being relevant to were the American special effects company Santa Barbara Studios who handled the computer graphic

**"In order to manipulate them," said Anthony Waller, "I have to keep in mind 24 hours a day where the audience is at any given point in the narrative."**



Waller rehearses werewolf Tom Everett Scott in the sequel to John Landis' popular 1981 horror-comedy, AN AMERICAN WEREWOLF IN LONDON.

side of the werewolf visuals. They are the only people who have worked before on something with a comparable budget."

A lot more than MUTE WITNESS actually binds the lead personnel of AN AMERICAN WEREWOLF IN PARIS together, though. It's the Munich Film and Television School and Roland Emmerich, director of the worldwide smash-hit science fiction epic INDEPENDENCE DAY. Production designer Matthias Kammermeier explained, "I've known Anthony Waller for 19 years ever since he made his first short film WHEN THE RAIN STOPS. It was at the Munich Film School where we met Roland Emmerich and both

worked on his first science fiction film DAS ARCHE NOAH PRINZIP [THE NOAH'S ARK PRINCIPLE, 1984]. Egon Werdin lit the film and Magicon, the special prosthetic and animatronic people on AN AMERICAN WEREWOLF IN PARIS, supplied the spaceship footage for no money. [Emmerich's diploma movie ran along THX-1138 lines and concerned astronauts experimenting with intergalactic weather.] We are the next Munich Film School generation now invading Hollywood!"

For a man with sole production designer credit on AN AMERICAN WEREWOLF IN LONDON, Kammermeier is actually responsible for a whole lot more. "I'm basically in

charge of everything but the actors," he said. "Aside from being the production designer and second unit director, I've had to link every department together. Early on in preproduction we all realized the only chance we had of making the movie within the budget was if I controlled the whole background show. For example, we couldn't afford to film on the Eiffel Tower for longer than two days, nor could that location offer us the various camera angles we wanted to shoot from. So we built a full-scale mock-up platform, based on the original plans, at Studio Wecker and the money saved was switched to another department. And because Santa Barbara Studios had to have certain elements fixed on the sets to achieve the CGI werewolf digitals with minimal fuss, I had to design everything with their considerations in mind. There was a great deal of overlap between every department with much discussion and coordination to ensure everything ran precisely and smoothly."

The most impressive of Kammermeier's constructions is the gothic church where Claude hosts his "Full Moon Party." Resembling an archetypal Hammer set, the British House of Horror could never afford to build themselves, the interior takes up one half of an enormous Studio Wecker soundstage and is packed with wonderfully atmospheric detailing. Noted Kammermeier, "We had to build the church because we couldn't find one that would give us permission to shoot what we wanted inside. I designed it thinking, 'What would an American expect to see in an old gothic church in Paris?' Once we had made the shape compatible with what Santa Barbara Studios needed, I worked painstakingly with



# AMERICAN WEREWOLF

## JOHN LANDIS

*The director of the original on his own un-filmed sequel.*

By Alan Jones

"Polygram hated my script," said director John Landis about his own un-filmed sequel in an interview conducted by author Alberto Farina for his Italian *Il Castoro Cinema* paperback book on the director's career. "My sequel took place 14 years after the first film," Landis explained. "You remember the beginning of the original? Jack and David are walking across the moors and talking about a girl called Nancy Klein. Well, Nancy arrives in London to work as a literary agent and starts having very realistic nightmares. She also has an affair with an English guy. Cast your mind back to when David was in



Director John Landis in 1981, demonstrating how to slit a throat on his *AMERICAN WEREWOLF IN LONDON* star, David Naughton.

Alex's apartment alone and he was walking around and around. He wrote Nancy a strange letter that day because he'd been sleeping with her for years but couldn't tell Jack the truth. He died the day after posting it, but the newspapers covered up the real events by inventing a story about a truck from Regents Park Zoo crashing and an escaping lion killing people. Now Nancy wants to find out the truth and decides to search for Alex."

Landis related, "A Dr. Hirsch tells Nancy that Alex left England and lives in France. Meanwhile, her terrifying nightmares are continuing until no-one's sure what's real and what's not. So Nancy and her boyfriend decide to go to East

Proctor where it all began. They go to 'The Slaughtered Lamb' pub and it's exactly the same, with the same people 14 years older still being unfriendly. After spending a scary night on the moors they return to London where Nancy sees the name of Detective Sergeant McManus [played by actor Paul Kember in the original film] mentioned in the newspapers. Off they go to Brixton, South London, to quiz him on the events in Piccadilly Circus that fateful night. But they soon realize he's totally insane; the trauma of watching his partner's head being bitten off by the werewolf tipped him over the edge."

Landis continued, "However, he does have Alex's phone num-

ber. She still lives in London after all. Calling up, Nancy gets an answer machine and leaves her name...and Jack's hand hangs up the line! He looks messier than ever and goes over to David, also in the apartment in just as bad a decomposing state, and screams, 'I can't believe you fucked Nancy Klein!' There's a big fight which Alex stops and you suddenly realize she can see them both. Then Nancy and her boyfriend follow Dr. Hirsch to Alex's apartment and catch him chaining her up in manacles. Just at that point, the moon appears, and Alex begins transforming into a werewolf. She throws Hirsch against the wall but can't reach Nancy and starts ripping out the

chains from the wall. Suddenly Hirsch shoots her in mid-mutation and Alex falls dead on the floor. And because she scratched his face, Hirsch then shoots himself. Then we cut to Piccadilly Circus and see David, Jack, Alex and Hirsch all sitting around the statue of Eros landmark. Jack says, 'I can't believe you fucked Nancy Klein!' and they slowly disappear."

According to Landis, Polygram didn't like the fact that Dr. Hirsch shot himself, and he added, "My script was a strange story, but a true sequel. It was different, like the first film which, by the way, was originally titled *AN AMERICAN WEREWOLF IN PARIS!*" □

the painters and carpenters to ensure the textures and surfaces were right."

Other sets Kammermeier had to design were Delpy's villa and her father's huge laboratory in the cellar, the cage where she's chained up every full moon and an elaborate series of interconnecting sewers and catacombs. "There's a major set piece where the actors fall through a sewer ceiling and get swept away to the river Seine," he said. "The most unusual construction was a section of the Pere Lachaise cemetery—one famous grave in particular. When [Scott] becomes a werewolf for the first time, he hits the streets and meets Amy, a bimbo American tourist. He 'kills' her as they make love on the grave of Jim Morrison [lead singer with The Doors]! Obviously, we weren't allowed to film that on location for real."

Working on *MUTE WITNESS* really did prepare Kammermeier for the Herculean task *AN AMERICAN WEREWOLF IN PARIS* turned out to be. "Everything was a set on *MUTE WITNESS* except the long corridor in the Moscow Studio," he said. "The famous window scene where Marina Sudina tries to attract attention in the nude was shot in front of a glass construction built on a skyscraper terrace one meter wide. *MUTE WITNESS* was the perfect training ground for this film. We have more money but we've still had to stretch it out to make a movie that uses every modern filmmaking technique there is. I can't think of another film that has. The only thing missing is a big explosion at the end!"

For cinematographer Egon Werdin, also part of the Anthony Waller repertory company, *AN AMERICAN WEREWOLF IN PARIS* adhered to the same photographic credo he devised for *MUTE WITNESS*. "I used two colors in *MUTE WITNESS*, desaturated grey and muddy brown," he said. "Those seemed to fit the atmosphere of the piece. Here I'm using another two colors for the basic look—blue and orange. The blue is simply based on moonlight. The orange comes from the authentic way they spotlight the Eiffel Tower at night. The



**“Sometimes you lose the tension if you make a laugh and then are unable to get the audience scared again,” said Waller. “It’s the double-edged nature of a joke.”**

two-color scheme goes deeper than that though. Metaphorically I see them representing the good and bad sides of [Delpy’s] character; they are the colors of her soul constantly fighting each other.”

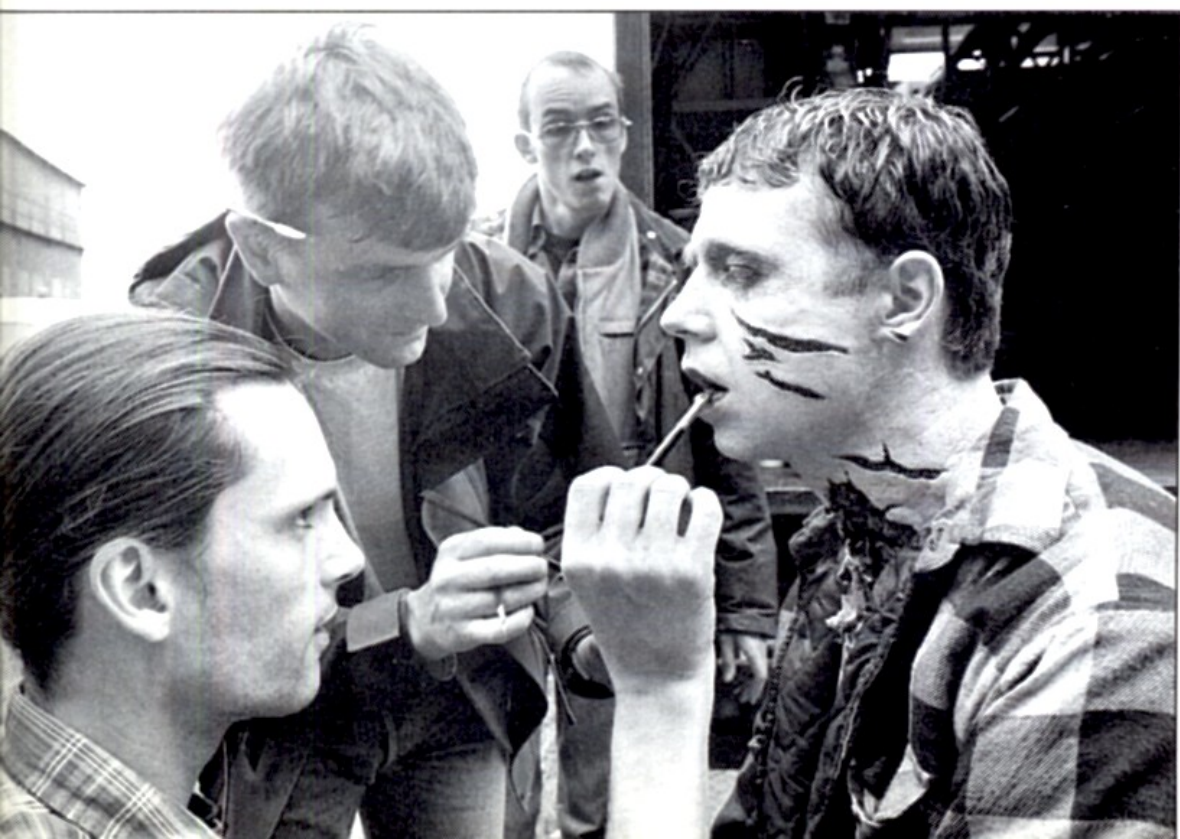
But Werdin found the film’s lighting hard to control. “The church and catacombs sets obviously must use artificial light,” he said, “but then Anthony suddenly decides he wants a situation where every light is switched off—yet you still have to see something in the darkness. No visible light source means endless problems. I’ve also had to bear in mind the demands of the Santa Barbara Studio CGI crew. I’ve had to avoid using smoke on the set, for example. But I’m not shooting the animatronic and prosthetic special effects any differently than normal. I hate effects shots that are underlined, where the narrative stops dead and you are confronted by a spectacle dare I say like the David Naughton transformation in the original *AN AMERICAN WEREWOLF IN LONDON*. We’re dealing with fantasy here and I want the special effects to be seamlessly integrated.”

Waller admits that working for Disney has meant the blood and gore had to be toned down.

“I’ve tended to view the whole violence question from a different perspective,” he said. “From the start I intended to direct a TV version that could be seen in cinemas. That increases the potential audience. A lot of what we’re doing with the special effects in *AN AMERICAN WEREWOLF IN PARIS* is so appealing to children. Why deny them the enjoyment of seeing it just because there’s a stray nipple shot or an extra blood spurt? I’m not a fan of gore anyway. People said *MUTE WITNESS* was gory—it wasn’t. They imagined more than what they saw. That’s the best compliment to its effectiveness and what I want to achieve here.”

With so much to bear in mind with every department and on all filmmaking levels, how is such a technically orientated and style-driven director as Waller ensuring it all meshes together? “As long as I don’t lose grip on the core of what it is that is entertaining the audience, I think I’m fine,” he said. “Sure, there’s a lot of complicated detail, much that could go wrong and compromises to make on a daily basis. But it’s the journey the audience gets taken on which is the most important. In order to manipulate them, I have to keep in mind 24

Andy Hunt and Crawley Creatures supervisor Jez Harris prepare Vince Vieluf for filming as a werewolf victim, a walking, talking corpse with a sense of humor.



Magicon effects technicians prepare the mechanical werewolf puppet for filming on the set. Waller insisted on state-of-the-art effects for his sequel.

hours a day where exactly the audience is at any given point in the narrative. You can lead them a long way if you’re aware during shooting that the compromises you know are compromises don’t turn up looking that way on screen. That’s hard when one shot is spread over a few months and between different departments. Flexibility is needed to some degree but I’ve always found that the more you stick to the original idea, the more chance you have of getting it done right.”

*MUTE WITNESS* was the perfect blend of comedy and horror causing equal amounts of shock and laughter. Waller admitted he doesn’t have a secret formula to ensure push-button audience reaction, but he does have a theory to explain why his brand of terror works. “It’s being aware of what’s happening to the audience,” he said. “Sometimes you can lose the tension if you make a laugh and then are unable to get the audi-

ence scared again. It’s the double-edged nature of a joke. I took it right to the knife edge in *MUTE WITNESS*. I was told never to make the kind of joke with any of my main characters which took them out of their roles. Never allow a character to become a clown or a caricature unless that character is set up to be a clown in the first place. If you look closely at *MUTE WITNESS* you’ll notice that all the humor was tied to one character only—the film director. Throughout the shooting of *MUTE WITNESS* I was warned by the crew not to use Marina Sudina for laughs. ‘You’ll destroy yourself,’ they said. But I got away with two moments and both became high points in the movie. One was where she takes off her clothes to attract attention. The other was knocking on her apartment floor so the complaining neighbors would hear and hopefully come to her rescue. The audience laughs but it doesn’t destroy plausibility. I’m



using the same thematic idea in *AN AMERICAN WEREWOLF IN PARIS*, throwing in a few upsets along the way.”

Those who saw *MUTE WITNESS* will be aware that Waller enjoys using film in experimental ways for a full cinematic audio visual experience. “I’m wasting my time putting on film anything that reads better on the printed page,” he said. “Sight and sound are our two most impressionable senses and those are the two I like to delve into, manipulate and engage wholly. There is no greater high than physically feeling an audience react to your film. Even more gratifying are the audible ones—especially screams!”

And it’s screams of terror and laughter that Anthony Waller is expecting to be rewarded with when audiences see *AN AMERICAN WEREWOLF IN PARIS*. He said, “This movie is a potpourri of stuff I enjoy—laughs, emotional moments, romance, gasps, horror, tears. The marketing men at Hollywood Pictures keep telling me that genre hybrids do poorly at the boxoffice. I refuse to accept that. I think hybrids are more entertaining. It’s just that no one does them right. I want to take audiences on a journey through the whole theme park register of emotions. The biggest thrill for me is to get each element in the mix to work.” □

Throughout the the film, Vince Vieluf’s walking corpse continues to disintegrate and grows more gruesome.



# AMERICAN WEREWOLF

## SPECIAL EFFECTS

*The sequel supplements tried-and-true methods with new CGI innovations.*

By Alan Jones

*AN AMERICAN WEREWOLF IN LONDON* took special effects techniques a quantum leap forward in 1981. But was it possible to do the same thing in 1997? That was one of the first questions to be posed by director Anthony Waller when he decided to tackle *AN AMERICAN WEREWOLF IN PARIS*. “In the prosthetic makeup and animatronic areas there was clearly not much more that could be done than was already done back then,” he said. “But computer graphics didn’t exist when John Landis made his landmark movie and that’s the technology I thought would put us on the same cutting edge level. I wanted *AN AMERICAN WEREWOLF IN PARIS* to be a blend of old and new technologies.”

Three companies worked on the numerous special effects in *AN AMERICAN WEREWOLF IN PARIS*. The animatronic and prosthetic effects were a joint effort by the German company Magicon and the British outfit Crawley Creatures (Crawley is a London suburb). The trio was completed by the Santa Barbara Studios who were responsible for all the CGI visual effects. Crawley Creatures’ Jez Harris worked on *RETURN OF THE JEDI*—“I manipulated Jabba the Hutt’s eyes,” he laughed. While working on *THE NEVERENDING STORY 1 & 2* in Germany, he first met Magi-



Julie Bowen as Amy, the pick-up victim of the American Werewolf’s rampage in Paris, makeup by Crawley Creatures.

con’s Joachim Gruniger. “We were both brought on board the *WEREWOLF* production two months prior to principle shooting,” said Harris. “There was one big meeting where we went through the entire script effect by effect with SBS [Santa Barbara Studios] when we all made our calculations and each lost a few magic moments due to the budget. But these were cleverly worked around with stylish camera angles so we wouldn’t lose any on-screen quality.”

While Harris and Gruniger didn’t begin working on the film until May 1, 1996, SBS had been on board since January. Noted Gruniger, “We took our werewolf design guide from them and continuously Interneted our own revisions over to America. Anthony Waller was-

n’t compelled to copy the original Rick Baker designs as he was insistent on a different look. But I think they did use *AN AMERICAN WEREWOLF IN LONDON* to define what was wanted in broad terms. SBS had sculpted little maquettes of the main werewolf design and sent them over to Waller for approval but that model scale couldn’t define the facial features. Jez brought sculptor Colin Shulver along to the initial meetings so he could throw a rough three-dimensional sculpt together for Waller to tweak. Eventually SBS sent over a half-scale maquette of their finalized werewolf look which they used to digitize their outer surface shapes. We built our full-scale animatronic model based on that.”

The seven-foot-high animatronic model was made without legs. “The werewolf was designed with an extra joint in the back of the legs to make him walk with an odd gait,” said Harris. “There was no way to do that other than with CGI. We could never put a performer in such a prosthetic as we would have to break his knee backwards—for real! Our puppet covers attacking and lunging medium and wide shots and all close-ups. For anything else, full-figure CGI takes over. One particularly good transformation seamlessly integrating our puppet with SBS’s work in a disco between strobe lights flashing. I think that’s a good





At the climax, American werewolf Scott transforms to battle Claude, leader of the Parisian werewolves preying on foreigners, CGI effects by Santa Barbara Studios.

example of the wonderful style Waller is giving the film.”

For the mechanics Gruniger’s Magicom employed a staff of 22. Magicom used the same puppet for each werewolf due to budget considerations, and Gruniger is particularly proud of their hand-stretching-into-paw sequence. “It’s not as stiff-looking as the one in AN AMERICAN WEREWOLF IN LONDON,” he said. “Our upgraded version includes claws growing and other details.”

What is being held back in AN AMERICAN WEREWOLF IN PARIS is the gore. The original John Landis film was released during the splatter date horror vogue and was suitably bloody as befitted the period. “This is more gruesome than anything else,” remarked Harris. “Chunks of flesh fall off the ‘Undead,’ but there’s no real splatter. Julie Bowen had a five hour makeup job to endure for her look while Vince Vieluf took

four hours complete with contact lenses. Actually, I would liked to have seen more blood.”

That was impossible, according to Waller. “It’s a Disney release in America,” he said. “That meant I couldn’t show certain things although we still have to discuss exactly what they want—a PG-13 or R rated movie. I have to deliver a television-friendly print, too.”

Harris thinks the first Julie Delpy transformation is their best work. “We did a motion control shot of Julie Delpy in prosthetic makeup with veins pulsating and other features forcing themselves out of her face,” he said. “Then we did a second pass with the puppet torso and her arms poking through. We then tracked along her body as Julie laid on her back—her head and a puppeteered neck to be adjusted via computer matte at a later date. Next was an actual puppet body showing her rib cage folding,

Panic ensues in the Paris Metro as a werewolf stalks amid the subway crowd. Santa Barbara Studios developed new software to render fur more realistically.



**“Computer graphics didn’t exist when Landis made his movie,” said Waller, “and that’s the technology I thought would put us on the same cutting-edge level.”**

muscles forming and extra nipples popping up. Then CGI takes over completely from the legs downward as we see her legs cracking back and hair growing.”

Bruce Walters supervised all the plate shoots and all the digital matte paintings on behalf of Santa Barbara Studios, brought on board the production on February 12, 1995. Walters has his own company, XO Digital Arts.

In AN AMERICAN WEREWOLF IN LONDON, the full werewolf character was never seen, and that is the main challenge for SBS. “It must look real and alive, 700 pounds in weight and seven feet tall, with believable muscle structure and, most importantly of all, realistic hair,” said Walters. “It’s the computer program for hair—so each individual hair moves and interacts with the lighting—that is the next step up from, say, the scales on the dragon’s skin in DRAGONHEART.”

Walters, Waller and the SBS crew refined CGI storyboards—or animatronics—for each effects shot. “With these rough guides we worked out complicated camera angles in advance so Waller knew what we could and couldn’t do with all 40 shots containing the CGI werewolves” said Walters.

Walters used a huge white plastic ball, illuminated from the inside on the set for reference. “It’s critical for us to match the lighting on the set in the computer,” said Walters. “It’s white because it’s neutral and we can see the colors striking it. Those colors can then be picked off in the computer. The ball also tells us where the lighting is coming from by where the shadows are. We also have to measure the lights on set, their height, the angles they are at and their temperature. A computer generated rough set is then rendered which the CGI werewolf acts in. The camera movements are then matched to our virtual set and, once we get

it all lined up, the virtual set is removed. So we only see the werewolf now locked into the precise moves of the camera.”

Helping Walters mark, tape and painstakingly measure everything on the set is Nicholas Waller, the director’s older brother. Noted Walters, “Computer graphics have become a Pandora’s Box. The more you open up, the more complicated it becomes. Audiences are always wanting more, bigger and better. So our job has become more complex and challenging when, ten years ago, we thought the technology would be easy to confine.

“That’s what I’ve enjoyed most about working on AN AMERICAN WEREWOLF IN PARIS. Anthony Waller has figured out clever ways of doing things so you aren’t seeing the same old werewolf clichés. The transformations aren’t standard at all. Nothing screeches to a halt so you can watch hair sprout and everything has been imaginatively thought out.” □

Santa Barbara Studio’s CGI werewolf rampages through the streets of Paris.





# STAR TREK

## DEEP SPACE NINE

How the dark horse of the **STAR TREK** franchise pulled off a winning season.

By Anna L. Kaplan

DEEP SPACE NINE left itself with a hard act to follow. The '95-'96 season was undeniably DS9's best, and quite possibly the best season of TREK ever. So what was on the minds of the writer/producers as they approached the fifth season? Supervising producer Ronald D. Moore, who became co-executive producer midway through the season said, "The thing that drove the season from the beginning was 'Trials and Tribble-ations,' because that was something that we started working on at the end of last season. Going into the fifth year, that was really in the forefront of our thinking. That really dominated everything that was going on here for quite some time. I think it was easily the high point of the season."

Executive producer Ira Behr echoed the sentiment saying, "Any season that had that episode in it is a season that certainly had some quality to it. We were worried at the time that we spent so much time on it, put so much effort and so much thinking into it, that would the rest of the season be a bit of an emotional let down? It didn't happen that way, just because there's so many things to deal with, and so many ideas we wanted to play out, that by the end of the season we were saying, 'Trials and Tribble-ations' that was this year wasn't it?" (See page 64 for the story behind the making of the classic show.)

Whereas last year's "Way of the Warrior" was a two-hour season opener for DEEP SPACE NINE with the budget of a pilot, fifth season's "Apocalypse Rising" was scaled back from what was originally intended to be a two-parter to a single episode. Because of the lengthy legal hurdles that had to be crossed before "Trials



DS9's writing and producing brain trust (l to r): Rene Echevarria, executive producer Ira Behr, who shepherds the team, Ron Moore, Hans Beimler, and Robert Hewitt Wolfe, known as "the Vulcan," seated on the restored *Enterprise* bridge built for the 30th Anniversary tribute "Trials and Tribble-ations."





**Sisko and Dax pay a visit to the classic series in DS9's 30th Anniversary tribute "Trials and Tribble-ations." Below: The station copes with the Tribble invasion. The show's just-completed fifth season ranked among the best Trek seasons ever.**





# DEEP SPACE NINE EPISODE GUIDE

By Anna Kaplan

**"It is not enough to look like a Klingon. One has to act like one as well."**

—Lieutenant Commander Worf

## APOCALYPSE RISING

★★★

9/30/96. Production number 499. Stardate not given. Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by James L. Conway.

Sisko returns from a meeting with Starfleet command with the news that he has been chosen to infiltrate the Klingon empire and unmask the changeling masquerading as Gowron (Robert O'Reilly). He selects Worf, Odo, and O'Brien to join him on this under-cover mission. Dr. Bashir surgically alters the three non-Klingons so that they appear Klingon. Worf tries to school them in Klingon behavior and customs, and Kira convinces Gul Dukat (Marc Alaimo) to use his stolen Klingon Bird-of-Prey to take them to Gowron's headquarters. They then must convince a hall full of Klingon warriors that they belong there, waiting to meet Gowron. Unfortunately, it is not Gowron that is a changeling but General Martok (J.G. Hertzler). Odo figures this out just in time. While Gowron is grateful that the changeling has been killed, he cannot promise peace. It's a kick seeing everyone in Klingon makeup.

Said co-scripter Robert Hewitt Wolfe, "We always like to do a big show at the end, and then a big show to start off. 'Apocalypse Rising' was originally supposed to be a two-parter, but the studio nixed that. The guys broke it as a two-parter, and then we had to combine the two shows into one show. I think as a result it's pretty action-packed. There's a lot going on. I enjoyed seeing our characters in Klingon makeup, our regulars. They pulled it off really nicely. Avery makes a great Klingon. He really sold it. I think it was a really fun episode.

"One of the things that bugs me a little bit about that episode is that it was incredibly expensive, and I'm not sure if it plays that way. Klingon makeup is so costly, and we had so many people in Klingon makeup, we spent a lot of money, but I think people are so used to seeing Klingons that they take them for granted. They don't really realize that this is a big deal.

"I think that we lost a little bit of texture more than anything else. In some ways I think it might be a better episode as a one-parter than it was as a two-parter. I think the ending feels maybe slightly rushed, there's a lot of stuff that would have been a whole episode, sort of packed into those last three acts, and I think it just got a little bit crammed. But that isn't necessarily a bad thing with this kind of show, because it is basically an action show."

It's worth seeing everyone in Klingon makeup, especially Avery Brooks.

**Captain Sisko (Avery Brooks) goes to the Klingon empire in disguise to prevent an "Apocalypse Rising."**



Worf (Michael Dorn) is cautioned by Martok (J. G. Hertzler) as he faces his Jem'Hadar jailers in battle in "By Inferno's Light," the cap to a two-parter that realigned Alpha Quadrant politics for the coming season.

and Tribble-ations" could be made, it did not air until the week of 11/2/96, months after the thirtieth year anniversary of STAR TREK was celebrated on VOYAGER with "Flashback." The Tribbles show, taking the DS9 crew back to the original U.S.S. Enterprise and the time of "The Trouble with Tribbles," gave a beautiful gift to fans of both the original series and DS9, and was such a ground-breaking television event, that it tended to obscure, just a little, the shows around it.

Other factors slowed up the beginning of the season. Many of the crew were still working on the feature film STAR TREK: FIRST CONTACT as DS9 was gearing up for season five. Also, Nana Visitor's pregnancy made her largely unavailable. While the show did a wonderful job keeping her character in view and at work, Kira was not featured until the eleventh episode, "The Darkness and the Light" which aired the week of 1/4/97. Producer Renè Echevarria noted, "The show certainly suffered. There were a handful of episodes, places where she would have been perfect. We put off anything that was really central about her, but there were a handful of places, where we [said], 'If only we had Nana with us.'

At the end of the fourth season of DS9, the Federation and the Klingons were at war. The Dominion was a constant threat. And what of the Cardassians, of the Maquis, and even the Bajorans? The complexity of this puzzle would be revealed throughout fifth season, piece by piece. Sometimes, though, it just seemed confusing.

Noted Avery Brooks, who leads the

**"It shocked us when we realized there'd never been a scene where a captain thinks about the consequences of his actions—in all those years!"**

—Hans Beimler, producer—

of episodic television, I suppose."

## THE CONSEQUENCES OF WAR

"The Ship" which aired second in the fifth season, was DS9's 100th episode. It showed the grim reality of a battle over a crashed Jem'Hadar ship. Commented co-supervising producer Hans Beimler, "It shocked us all, the whole writing staff, when we realized that there had never been a scene in which a captain reminisces and thinks about the consequences of his actions. That had never happened before. What really amazed me, was that in all the years of STAR TREK, that had gone on for so many years, if you think of how many hours of television that is, how many situations that is, where that has come up but the scene was never done. It either happens off-screen, or you see the aftermath of it."

The producers were determined that the audience see Sisko and O'Brien grieving for the lost men and woman. The character of Muñoz (F.G. Rio), one of O'Brien's engineers, had appeared before in "Starship Down" and "Hard Time." But it was in this episode that we got to know him enough to care about what happened to him. "The

continued on page 31



# STAR TREK DEEP SPACE NINE

## AVERY BROOKS, SISKO

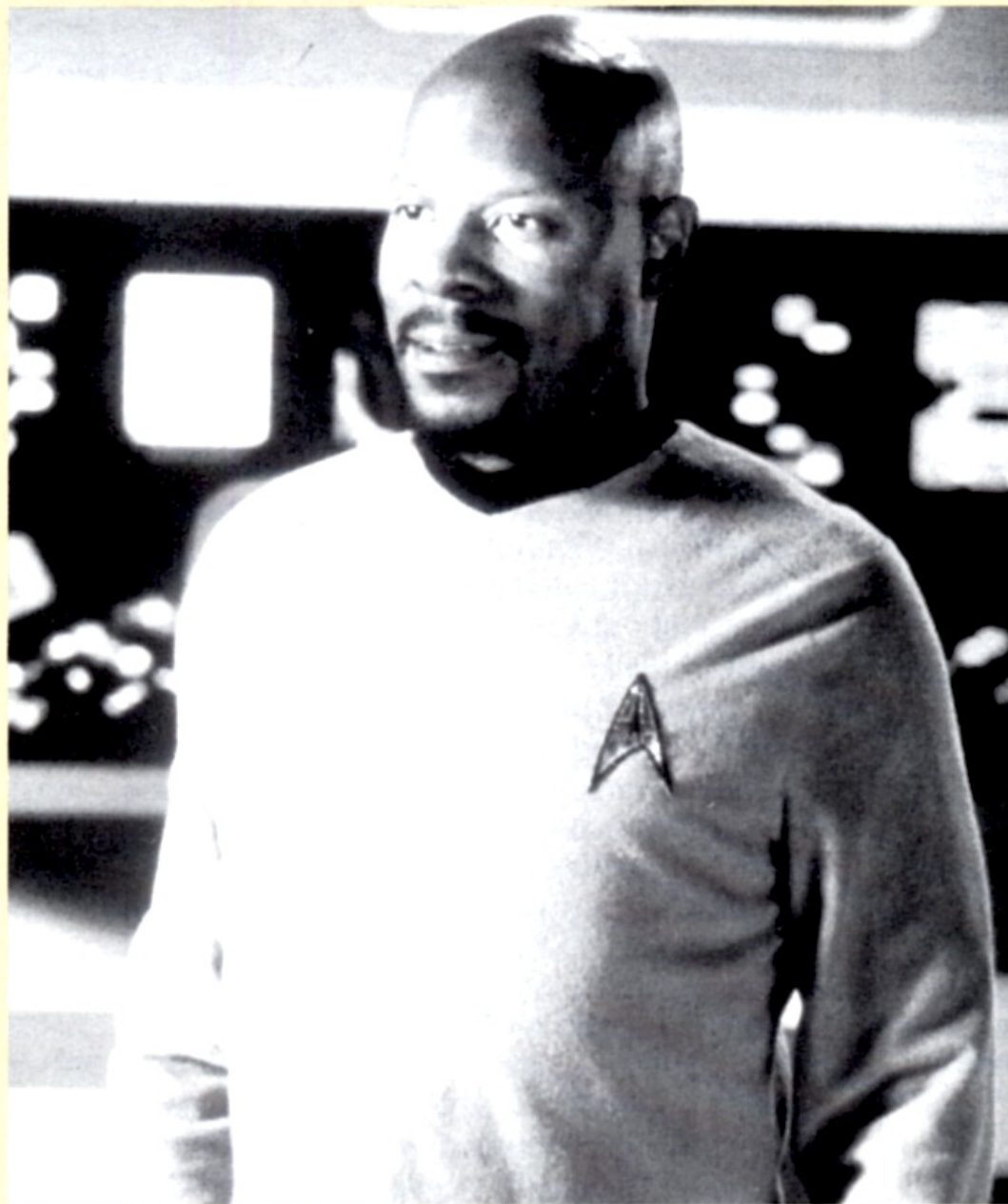
*DS9's Captain discusses the importance of looking to the future and remembering one's heritage.*

*By Anna L. Kaplan*

Avery Brooks looks very much like Sisko out of uniform, but even more like Hawk, Brook's character of legend in *SPENSER: FOR HIRE* and *A MAN CALLED HAWK*. For his interview, he sported a mustache and goatee, with a shaved head, and wore sunglasses. He later put on a beautiful, long, brown and black coat from Ghana. When he speaks in his rich, deep voice you hear not only Brooks, but Hawk, and Sisko, all as part of a continuum of people real and imagined.

Brooks first addressed his reputation for not giving interviews. "Just for the record, I rarely speak, certainly not about myself," he said. "But in terms of *STAR TREK*, when the anniversary rolled around and people said, 'What do you have to say?' I cannot answer articulately, any more than the people who have created the show can. You see, I am reluctant to speak, because I have the public platform to do so. It is not my nature."

Brooks explained what drew him to *DEEP SPACE NINE*. "The thing that attracted me most about doing this in the first place was the pilot. It gave brown children, though not exclusively, a chance to think in the long thought about their lives. That 300 years hence or so, that they will be alive and like this, not altered, not with any kind of mutation, but alive like this, in this 20th century allegory about the future. Especially, while children as we speak, plan their funerals, you see. That was very important, on the occasion that a single child will be-



Brooks, outfitted in the classic uniform for DS9's 30th Anniversary tribute "Trials and Tribble-ations." Right: Brooks directing Colm Meaney in "Tribunal."

gin to think in the long thought. Then, of course, a man who has suffered, a man who has experienced loss, and then must journey to find harmony and peace again, while trying to raise a child by himself. And then, in this encounter, having to defend human kind to some intelligence, other intelligence in the universe. That's why I did it. A fascinating story. 'Wow,' I said when I read it."

Over the years we have seen Brooks, as Sisko, with Jake, watching Jake grow, nurturing and loving him, kissing and hugging him. We have seen Sisko learn to accept his

role as the Emissary of the Prophets to the Bajorans. No one could have a better, more loyal friend than Sisko, or find a stronger commanding officer. As the fifth season of *DS9* ended, we found that we have come to know him well.

Ira Behr, *DEEP SPACE NINE*'s executive producer, had some interesting observations about Brooks and Sisko. "For Avery, this has been his best year," said Behr. "I think he's got some stuff where he's terrific. He is an imposing figure. Just the other day, I was down on the set watching the shooting. My thought, and this



is a thought I've had many times in the past, but it just came at with me such clarity, was, 'God damn. We should have shaved his head long ago.' I know he talked to a lot of people, but he had talked to me about it, and I worked quite diligently to get that done. I understand the reasoning that went behind it. I was there, at the beginning. I realized why they didn't want him to have a shaved head, even though the actor just came out and said he wanted it, and he'd be more comfortable. That's who he is, and that's who he was coming into this thing. But



"All I wanted was the ship."

—Captain Sisko

## THE SHIP

★★★

10/5/96. Production number 500. Stardate 50049.3. Teleplay by Hans Beimler. Story by Pam Wigginton and Rick Cason. Directed by Kim Friedman.

On a Gamma Quadrant planet with mining potential, Sisko, O'Brien, Dax, Worf, and Muñiz (F.G. Rio) see a Jem'Hadar ship crash. All the Jem'Hadar on board are dead. Sisko considers this a significant intelligence find, and sends word to Kira to bring the Defiant to tow the ship to DS9.

The shuttle pilot has only moments to warn Sisko that another Jem'Hadar ship is on the way before the shuttle is destroyed. The crew on the planet are attacked, one killed, and Muñiz injured. They barely make it inside the ship to safety. They have almost nothing necessary for survival, no medical supplies, or food. Oddly, the Jem'Hadar do not attack. Instead the Vorta (Kaitlin Hopkins) meets outside with Sisko. While they negotiate, a single Jem'Hadar gets into the ship, and overpowers Dax and O'Brien. Muñiz shoots him despite his critical injuries.

Sisko tries to get his remaining people to make the ship operational, to get weapons or propulsion. O'Brien cannot keep his mind off of Muñiz, who is his responsibility. They all know Muñiz has little chance of survival.

The Vorta wants to be allowed on the ship to recover something. Sisko says he will get whatever it is for her. They cannot agree. Tempers flare as the Jem'Hadar level percussive charges near the ship. Sisko cannot figure out what the Vorta wants, nor can he make the ship operational. The lack of trust between the Vorta and Sisko leads to even more tragic consequences.

This powerful episode showed the effect of the loss of men on a commander. Captain Sisko grieves for the four crew who died, O'Brien for Muñiz, who we have come to know. The script was so well-written and acted that their grief seemed very real. Writer Hans Beimler said that he could not remember an episode in STAR TREK where a captain really thought about the deaths of crew members. Noted Beimler, "You never see the actual scene of the captain thinking about the guys, the red shirts that died, and making them into people. That really was powerful. One of the things for me in writing it was, I named all those people as friends of mine. That helped me understand the emotion. [I was] thinking about how that would affect me if I knew that one of my closest and dearest friends had died for some mission of mine."

Executive producer Ira Steven Behr insisted that Muñiz be carefully drawn as a character. The way Ira saw all this in guiding us was that the engineers are kind of a little clique in themselves," said Beimler. "They probably hang out together a lot, they got to know each other really well. O'Brien knows his people really well, just like Ira knows us. So when Muñiz dies, the goal was to make sure

Sisko and Vorta negotiator (Kaitlin Hopkins) spar for "The Ship," in one of TREK's most revealing dramas.



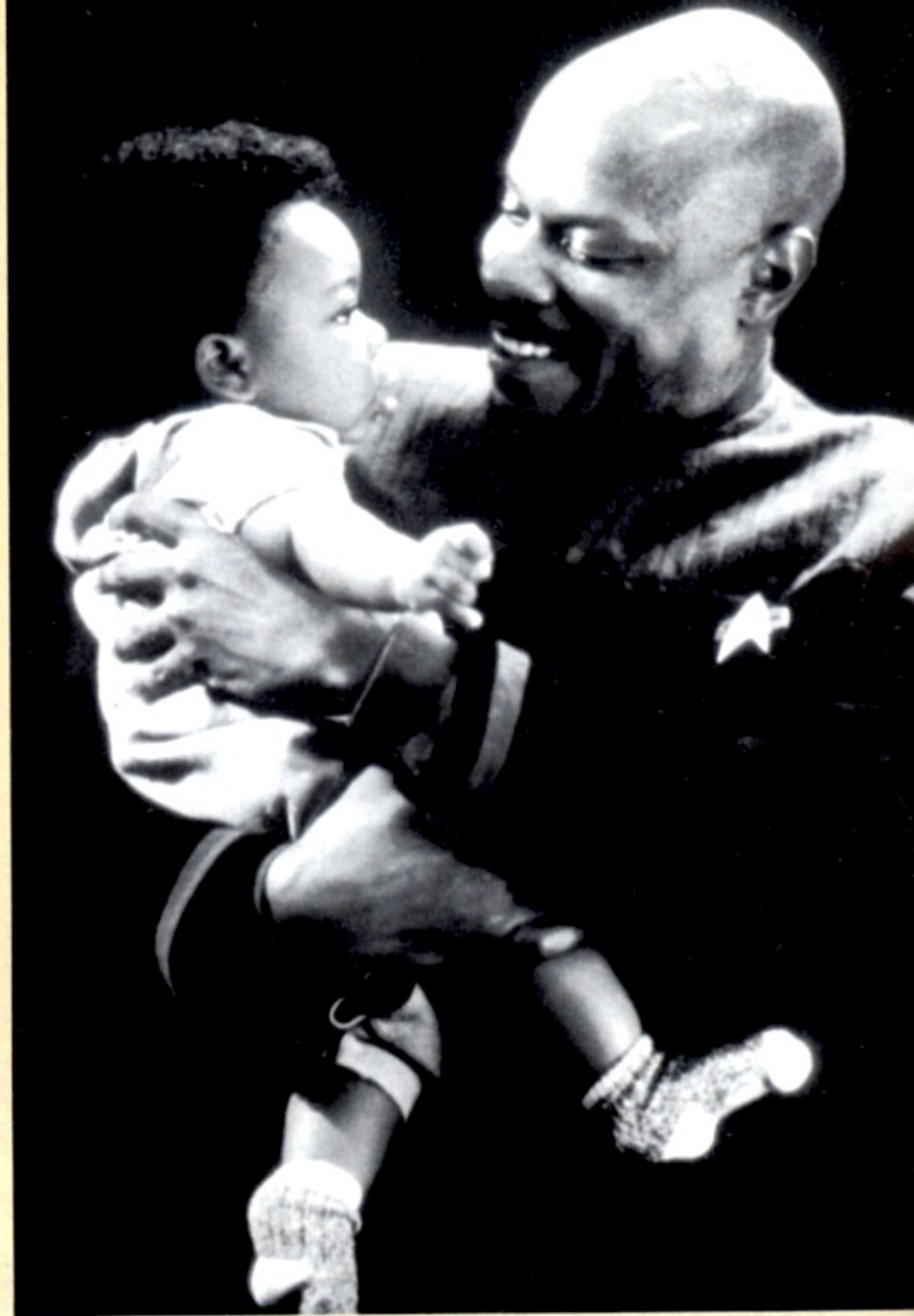
because of Picard, he can't have a shaved head."

Behr continued, "I thought it was a major mistake making him a commander. STAR TREK is not about commanders, it's about captains, and I think the audience had a hard time embracing that fact. If he had been 25 years old, then yes, I could have seen the commander who was growing into his assignment. But Avery had such authority from the very beginning, to have made him a commander, you're thinking, 'Why is this guy a commander? Why should I invest in this guy? Starfleet's not investing in him fully.' As soon as I had the ability to make the larger decisions, besides just the immediate decisions, I jumped at both those things. I'm quite attached to Sisko. I like Sisko. I think he's a very attractive captain, multidimensional, multifaceted. Avery is an interesting guy, and I have a lot of respect for him. On some very important levels, I feel like we're partners in this endeavor. Because of the fact he is the star of the show, I feel we're in this together, and I hope Avery feels that too. He seems to."

Brooks had a different idea about why the original executive producers did not want him to shave his head and wear his beard. He said, "The suggestion was that it looked too much like the Hawk character. If I can play Paul Robeson looking like this, surely I can play Sisko."

But Brooks said that he cannot describe Sisko. He explained, "I live it. Inasmuch as it is difficult to reflect on your life, or to sum it up at any given moment, I'm not ready to do that even about Sisko. Because in some sense, then there's nothing left to play, if I define him, if I lock it in. I want to live it. I go to work each day open. But what we do know about him, and I think what is most important, that he, this single parent, in a twentieth century allegory about the future, has stayed the course to watch his son grow. That is perhaps the most important thing about the character, to me."

Brooks said about Cirroc Lofton, who plays Jake, "I love him like my own, from the very first moment. In fact, he and my oldest son are like brothers, just so you know. My boy, always, my boy." Brooks laughed in the way only he can and said, "Unfortunately, I don't write it, because I would write different things. Sooner or later they're going to photograph us standing next to each other. The young man is now about 6 foot 4, but they rarely photograph us standing together, so you don't get a chance to see how tall he really is. You



Meeting his own descendant in "Children of Time." Brooks took the role of Sisko to give brown children a vision of their future.

know he can dunk, too, now."

What would he have written differently? Brooks said, "Because of the large number of people in the cast, the writers obviously have to pay attention to so many things, service so many characters. For example, in the show where Dr. Bashir and [Jake] go off on this mission ['...Nor the Battle to the Strong'] because Jake wants to write this story about how it is, in my heart of hearts, I wished it were me. Because you see this transition. Who knows how it happens or when it happens. But to see this transition from boy to man, the witness, you know, in the best of all worlds, would be father, rather than hearing about it, hearing about what happened."

When I asked Brooks who Sisko's best friend is, his answer revealed a lot. He said, "Well, I guess what we know from the history of the series, Dax, you know. Knowing in another life, even if in another form now, it's Dax. But at the same time, it's got to be Jake, see? The story, written, says, 'It's Dax' because of the history. But the real best friend is Jake. They are best friends. They have had to become that. They've had to become whole again, you know, individually, and then the two (together)."

As Brooks talked it seemed clear that there are at least two Siskos, the one we see on DS9 and the one in his imagination. Often they are the same, but sometimes the Sisko we see does things the Sisko Brooks knows might not do. Brooks repeatedly said, "I didn't write it. See what I mean? I didn't write it."





With Cirroc Lofton as Sisko's son Jake in the pilot "The Emissary." Noted Brooks, "I love him like my own son. He and my oldest are like brothers." Lofton, now 6'4", is rarely seen next to his shorter "dad."

This came up in reference to the just completed fifth season's "Rapture." Should Sisko have risked his life to see the visions? While Brooks may not have agreed with what Sisko chose to do, he did not, and does not, try to get the script changed. He explained, "The door is always open to talk across the lot, to the writers and the producers. If I disagree with an idea, and vehemently disagree, and then they say, 'But this is the way we're going to do it,' then it diminishes the possibilities in the work I do in front of the camera. So, having said that, I didn't speak about what I really thought about it. But this I know. I think I've lived long enough to know this, or certainly to say it. Whenever that happens, the moment you decide, that you are going to give your love, live your life to some full extent every day, means that when the moment arrives for you to depart from this plane it really doesn't matter. Ultimately, it doesn't matter."

He continued, "What we do know about Sisko and his lineage, he is part of an African continuum. And when you speak about African people, you at once speak about God. There is no question about the existence of God in the sentence, for one speaks of African people and the Divine.

**“Underneath is a man who is reasonable, who is fair, who is quick of wit and thought. He will fight. He’s a soldier. But it’s about the preservation of life.”**

—Brooks on Capt. Sisko—

The fact that he understands, though even reluctantly talks about it. 'I am not sure I want to be the thing.' But what we do know, in fact, even three hundred years hence, that still African people live in the universe, there is God, and the divine. So that I think he has a clear understanding, especially in relation to the Bajoran people and their relationship to spirituality, that he already had, a long time ago. It is in him. It is his legacy." Brooks believes that Sisko would understand the Bajoran spirituality, and connect his legacy with their beliefs.

Does Brooks think Sisko is a good captain, a good commander? He said, "Again, I don't write it. But underneath all of that, there is a man who is reasonable, who is fair, who is quick of wit and thought, but who also understands the consequence of deep meditation about living things, about life. He is interested in the preservation of life. So all those things, those decisions, ultimately that's where he's headed. He's looking through it at that, the preservation of life. Not the prevention of war, but the preservation of life. But he will fight. He's a soldier. That's what he has been trained to do, so he will do what he has to do. But it's about the preservation of life."

that we could see this was going to cost O'Brien terribly."

The only humor in the script was at the beginning, as Muñiz kids O'Brien about the size of mountains in Ireland, a reference to the film *THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN*, in which Meaney appeared.

**"Par'Mach is the Klingon word for love, but with more aggressive overtones."**

—Jadzia Dax

### LOOKING FOR PAR'MACH IN ALL THE WRONG PLACES

★★★

10/12/96. Production number 501. Stardate not given. Written by Ronald D. Moore. Directed by Andrew J. Robinson.

Quark's Klingon ex-wife Grilka (Mary Kay Adams) returns to the station. Worf is immediately taken with her, but his attempts to woo her are met with disdain. Grilka seems surprisingly interested in Quark, who decides he wants to pursue her. He asks Dax for help in learning Klingon mating rituals. Worf, trying to prove that he knows how to win the heart of a Klingon woman, helps Quark. Worf is so preoccupied that he doesn't notice the real romance awaiting him.

Said scripter Ronald D. Moore, "'Looking for par'Mach...' was a fun show to write. It's a riff on 'Cyrano' and I wanted to do it with a twist. I just thought there was something great about all these people that were literally looking for love in all the wrong places, everybody seemed not be getting who they should be really going for." Was that ever true. Quark and Grilka? O'Brien and Kira? I don't think so.

Fans have been waiting for a Dax and Worf romance for quite some time, and this was a very inventive way to start it going. Moore said, "I wanted to do the show where Dax and Worf got together, because it seemed to us that there was a natural chemistry between the two characters. The actors were playing it, and it just seemed like it was a natural pairing. I wanted to get them together and play it at least through the rest of the season and probably into season six."

He continued, "I would say that the way the show turned out I'm not as happy with it as I had wanted to be. Some of the comedy doesn't quite play. There's a little too much anger in Quark for my taste in some of the scenes. Worf has to want to help this guy do this thing, and there are times when you feel like Worf should just throw him out on his ear. A couple of scenes had to be cut for time. I think it's a good show, but I think it could have been better. I think that there was something lost in the translation."

Klingon mating rituals are a good source of humor. Director Andrew Robinson (Garak) also got to direct VOYAGER's "Blood Fever" this season, where we saw more of the same.

The B story involving Kira and O'Brien seemed forced. While they would become close

**Dax and Worf recover after she shows him he had been "Looking for Par'Mach in All The Wrong Places."**





Sisko committed an ethically questionable decision in "For the Uniform" when he was trying to catch Michael Eddington. Brooks noted, "I found it extraordinary, that suddenly this man would drop this torpedo that would make it uninhabitable for human life forms for some forty, fifty years. They've not written it that way. I said, 'Wow. OK. Are you sure that's what you want to do?' 'Go ahead.' So I played it. But it's an extraordinary choice, an extraordinary choice. I'm not sure what is in their minds. I rarely get the chance to hear what is in the writer's mind. 'Why did you write that?' It would be very helpful if we had the kind of luxury to know what motivates the thing. I said, the door is always open, but there's no time. There's no time. Rarely do we get the material in time to talk about it, let alone prepare for the next day's work." Brooks was able to give a completely believable performance even if he didn't exactly agree with what his character has to do, like the professional he is.

Brooks received his M.F.A. in acting and directing from Rutgers University in New Jersey. He has been a tenured professor of theater at the Rutgers' Mason Gross school of the Arts for the past 15 years. Among other things, he has appeared in "Are You Now or Have You Ever Been" on and off Broadway. He has played Othello at the Folger Theater in Washington D.C. He has performed the role of Malcolm X in Anthony Davis' opera "X: The Life and Times of Malcolm X." With his powerful singing voice Brooks has repeatedly played Paul Robeson in Phillip Hayes Dean's play of the same name, on Broadway and all over the country during the past 15 years. Before coming to DEEP SPACE NINE, Brooks was best known to television viewers as Hawk in SPENSER: FOR HIRE and its spin-off, A MAN CALLED HAWK. He was the artistic director of the National Black Arts Festival for three years. He will be seen this year in the feature film AMERICAN HISTORY X, playing Dr. Sweeney.

Brooks' extensive theatrical experience helped him make the move to direct television, starting with the DEEP SPACE NINE episode "Tribunal" in the second season. Other episodes he directed included "The Abandoned," "Fascination," "Improbable Cause," "Body Parts," and "Rejoined." In the just completed-fifth season he was given "Ties of Blood and Water" to direct, the story of Kira's Cardassian "father" who comes to the station to die. "It's a story



Brooks as the Emissary, the spiritual guide of the Bajoran people in first season's "In the Hands of the Prophets," with Phillip Anglim as Vedek Bareil.

about the process of dying, something that I am all too familiar with," said Brooks.

He continued, "The measure of a thing for me, you know, is really in the moment. I'm alive, so it must have been cool. You know what I mean? I lived through it. You see? But to talk about it in any other fashion, for me, would be false. I'm interested in telling a story. That's the most important thing to me. I want to look at it in such a way that the camera and other things get out of the way. That's what I am interested in. I move everything away to get inside, way inside."

A favorite episode directed by Brooks was "Rejoined," last season's story about Dax finding the love she lost when a past host died unexpectedly. But there is a Trill prohibition against relationships between previously involved symbionts in new hosts. Brooks spoke with passion about this controversial episode and its female-female kiss. He said, "Again, I don't write it. But we set a loose this story, again in this 20th century allegory about the future. We set a loose and indeed honored the choice, and the choices of people who have made incredibly difficult decisions in the name of love. We must honor those people, especially those whose consequence was death as a result of it. But we must honor it, the choice, the human choice. When we set that

up, [the kissing scene], I talked to both women, and moved everybody away, especially, because this is not sensational. It's not. It's simple. But what a notion, to be able a hundred years later or so, to come and find the person again, who was the love of your life. Wow. What an extraordinary opportunity. What we know is, that Lenara (Susanna Thompson) would never have left once they found each other again. But it's STAR TREK and it's episodic television. Only 42 minutes, sold. Whether one agrees or not is not the issue. We must honor it. We must honor the choice made out of love."

Avery Brooks, like Benjamin Sisko, is a passionate man, a father, and a role model. He does not say so, but he does say he wants young people, brown and others, to see brown people alive and well in the future on DEEP SPACE NINE.

He spoke about Paul Robeson, the legendary actor-singer-athlete-activist, and keeping his memory alive by performing the role. "I always do it," said Brooks. "You know it's interesting. As long as I have breath I will keep doing, telling this man's story or evoking his memory and

provoking people to go and find out exactly who he was. See? Extraordinary man. So we must repeat over and over again those stories, of the great men and women among us, but also the stories of people whose stories may never be told, but we must repeat those stories over and over and over again, until we get it right, find balance in the world, again." Brooks somehow found time to do "Paul Robeson" at the Presidential Inauguration, American Journey tent in January, and later at Oberlin College.

After his interview, Brooks went on stage to the delight of fans at Creation's Grand Slam V Convention in Pasadena, California. He talked a lot about contemporary mythology and Hawk, about Cirroc Lofton, Paul Robeson, and whatever else came up during the questions. He called all the people 16 years old and under up to the stage, to celebrate life, and said, "This is why I live. This is but a simple thought. Ain't life gorgeous?" And he sang for his fans, followed by thunderous applause.

The image came to mind watching fifth season's "Children of Time" as Sisko plays with a little baby. The image echoed his convention gathering with all those children, his pride in Cirroc Lofton, his teaching. And it reaffirmed what Brooks said, "After all, our children are our only glimpse at immortality." □





Dax (Terry Farrell) and O'Brien (Colm Meaney) face the enemy on a downed Jem'Hadar vessel in "The Ship," a powerful show about loss in combat, superbly directed by Kim Friedman and scripted by Hans Beimler.

Ship" put faces on the casualties of war.

#### LOVE IS IN THE AIR

The inhabitants of DS9 needed to take their minds off the grim realities of life and have a little fun. So before the viewers learned much more about the Dominion activities, they saw romance bloom. First came the very appropriately titled, "Looking for par'Mach in All the Wrong Places," by Ron Moore. In this episode, there was a Cyrano-like situation set up when Worf helped Quark woo Grilka (Mary Kay Adams), his Klingon ex-wife. Worf thought he wanted Grilka too. What he didn't see was the Trill right in front of him, who had to literally knock him down to get his attention.

The only true love that came out of all this is between Worf and Dax. Viewers waited a long time for this. Worf had finally met his match. Said Moore, who wrote the episode, "I think the Dax, Worf stuff in 'par'Mach' is the best part of the show, because you really do see from the beginning that she's interested in him. She's right in front of his face, and he's not getting it. You do feel like Dax through the whole show, like 'What is it going to take to get this guy to realize that he doesn't really want a Klingon woman, that he wouldn't know what to do with one if he got one, and that I'm the person that he should be with?' She's the one who can take the piss out of Worf which I think is great. You can just see it in the way Michael plays it, that there are times he wants to kill her, but at the same time he wants to jump her bones. Her sense of humor works really well against Worf's

**“Dax is the one who took the piss out of Worf. There are times he wants to kill her, but at the same time he wants to jump her bones.”**

—Ron Moore, producer—

stoicism. There's this great dynamic, push-pull between the two of them, that just keeps working. And 'par'Mach' worked on that level because of it."

Noted Behr, "Personally, as someone who has really pushed for that relationship, I like it. I think it takes the character of Worf and gives him something he never really had on TNG. It deepens [him],

it gives stories that we can play, it's a different level for him to be on. Plus I think Dax's character and Worf's character, being so different, the opposites attract. I think their scenes together have a nice tension between them. I read somewhere where someone said, 'All they ever do is fight.' I don't think so. I think a lot of their fighting is the typical Dax *modus operandi*. Dax is three hundred years old and has lived eight or nine life times, and she's got to keep life interesting for herself. She takes the piss out of Sisko, she takes the piss out of all her friends, including Kira, so obviously she's going to take the piss out of the man she loves, especially since he's such an inviting target."

The next close-up of Worf and Dax together came in "Let He Who is Without Sin..." or as it came to be known, the "Risa show," or worse, the "THE LOVE BOAT" show. Said Rene Auberjonois, who plays Odo and directed the episode, "When I read that script, I said to Ira, 'This is like THE LOVE BOAT.' Then he just looked horrified. But it became known as THE LOVE BOAT episode." Worf and Dax were trying to work things out, or at least Dax was, while Bashir and Leeta were formally

continued on page 35

because she is living with him and Keiko and having their baby, it is a stretch to think that O'Brien would forget about Keiko even for a minute.

**"It takes courage to look inside yourself, and even more courage to write it for other people to see."**

—Benjamin Sisko

#### NOR THE BATTLE TO THE STRONG ★★

10/19/96. Production number 502. Stardate not given. Teleplay by René Echevarria. Story by Brice R. Parker. Directed by Kim Friedman.

While returning from a medical conference, Dr. Bashir and Jake Sisko receive a distress call from a planet under Klingon attack. Bashir does not want to respond because of Jake, who has come along to observe Bashir for an article he is writing. Jake is sure a visit to the planet will give him more interesting material. They arrive at the underground hospital site, where Jake is surrounded by the injured and the dying. Jake is surprised to find himself paralyzed by fear. This was an effective episode, and a surprise in that we actually saw a bloody war with dead bodies.

Cirroc Lofton, who plays Jake, turned 18 just as they began to shoot this episode. Noted screenwriter René Echevarria, "Cirroc was wonderful. We couldn't have done that show before this, because as a minor, there are certain limitations about how much you can work. So his birthday present was a big show. He did a terrific job. He's really becoming a fine actor.

"Kim [Friedman] is one of our most kinetic directors, and directs at an enormous pace. The script was a normal length, and about three days before the end of shooting, we realized we were about ten minutes short, so I started writing new scenes. I hope they don't stick out. You could probably surmise what they are, the whole Sisko subplot. There was also what turned out, I think, to be an important scene, [with] the ensign who shot himself in the foot, where Jake later sees him in the hospital. As it turned out it was very illuminating about what Jake was going through. The other scenes I think were a nice counterpoint. I don't think they took you out of the pressure of the show. They showed a different type of concern."



Sisko reads Jake's account of his son's fear under fire in the effective "Nor the Battle to the Strong."

**"These corporeal bodies are so fragile."**

—Keiko O'Brien

#### THE ASSIGNMENT ★★★

10/26/96. Production number 504. Stardate not given. Teleplay by David Weddle and Bradley Thompson. Story by David R. Long and Robert Lederman. Directed by Allan Kroeker.

Keiko (Rosalind Chao) comes home from a visit to the Bajoran caves with a surprise for O'Brien. She tells him she is an alien that has taken over his wife's body. She will not leave Keiko until O'Brien completes certain modifications to the station. She leaves O'Brien no choice but to do what



# STAR TREK DEEP SPACE NINE

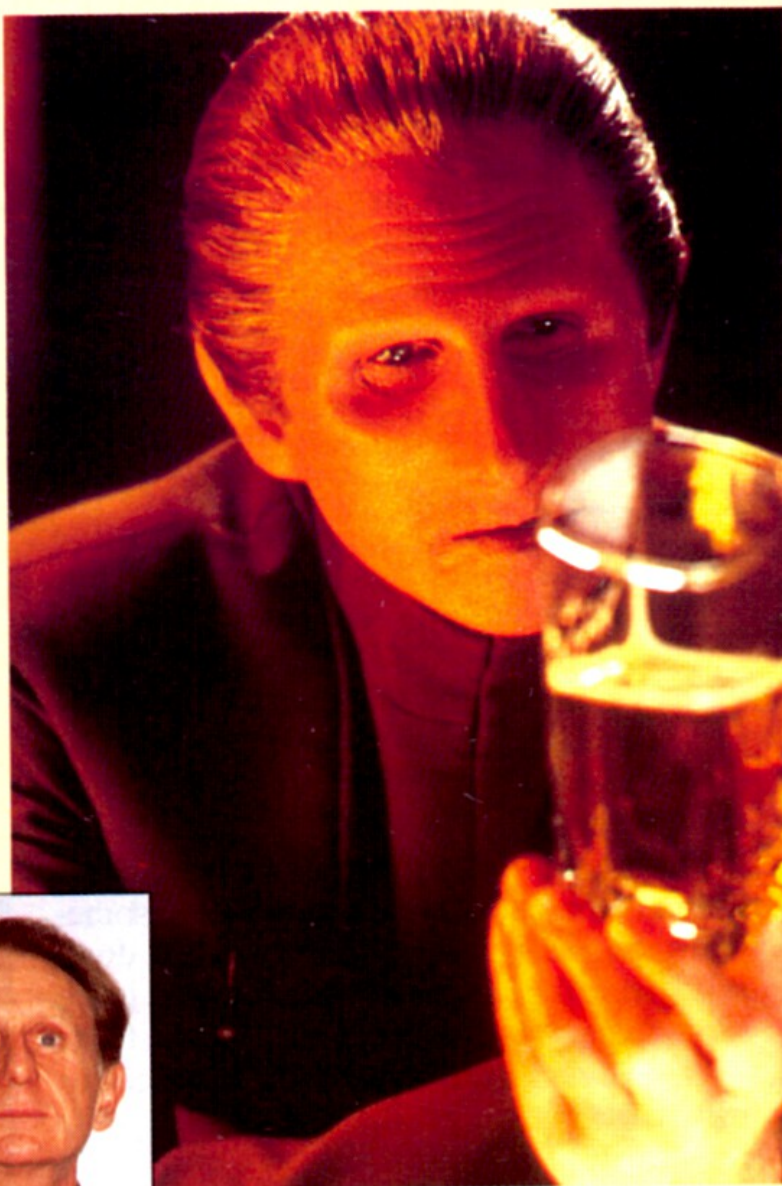
## RENE AUBERJONNOIS, ODO

*The Mercurial Master of Morphing talks about Love, Sex, and going for a seventh season.*

By Anna L. Kaplan

Viewers of DEEP SPACE NINE might wonder about Rene Auberjonois after watching him play Odo. Is the actor more like the crusty, unhappy Constable, or the softy that peaks out from underneath Odo's shell? The answer is definitely the latter. Auberjonois laughs easily and freely, and warmly shares his experiences. For Auberjonois, DEEP SPACE NINE's fifth season was a terrific one. He directed two episodes, "Let He Who Is Without Sin..." and "Ferengi Love Songs." His character Odo, who started the year as a solid, regained his shape-shifting abilities, had a real romance, and finally told Kira about his love for her. Auberjonois said, "What a great season, unbelievable."

What was his favorite Odo show? Noted Auberjonois, "There have been some wonderful shows. I guess the one where I have the little changeling and then get my powers back." Making that episode, "The Begotten" was difficult because Auberjonois had to act opposite an inanimate object. He laughed and said, "It was a fascinating substance. It was some kind of polymer, plastic thing. You put it down on the table and it would start to spread very slowly. Yet you could handle it. It wouldn't fall apart or stick to you. It was a real challenge to talk to something like that, something that inanimate. On the one hand, I have a complete mask on, and so that's one challenge, to project emotion through that. Then there's the challenge of not even having a real set of eyes to look into, to act with, because that's what acting really is, passing it back and forth. That becomes another challenge, to be talking not to the camera, not to yourself, but to some-



Auberjonois as Odo must uncover a changeling fifth columnist in "Apocalypse Rising." Left: Auberjonois sans makeup.

thing. You have to make it very real for yourself. You have to really care about this thing, this blob of Jello."

The moment when the baby changeling assumed the shape of Odo's face and they looked at each other was achieved with computer generated imagery. The visual effects were critical to the success of the episode. But Auberjonois has not seen the finished product. He noted, "I really don't like to watch myself. It just makes me feel weird. I haven't seen it. I will eventually. I don't watch, I think, because I'm a stage actor really, and it does make me uncom-

fortable to see myself. All I do is notice the things that are wrong. I just keep editing it and looking at every aspect of it that way. When I'm acting, I don't do that at all, I just do it. So the joy for me is in the doing. The watching it later, it's really hard, really uncomfortable."

Another great episode for Odo was "A Simple Investigation," the story of his first love affair. Noted Auberjonois, "That I haven't seen either, although I have the tape. I think Judith, my wife wants to look at it, because I told her I had a crush on Dey Young [Arissa], and we had a great time doing it. [Director] John Kretchmer, I really enjoyed him, and Dey Young was terrific. I thought the scenes were long. When I say long, I mean long for hour episodic television."

This episode brought up an interesting question in the minds of some of the fans. Could a shape shifter make love to a human? Said Auberjonois, "I don't quite understand, 'Why couldn't Odo make love?' That would never occur to me. [But] in the first draft of the script that I read, at the moment when he does make love to her, he melts over her, he morphs over her and she becomes this golden, shimmering figure. They didn't do that. I said, 'Ira, that was so great. I can't believe you're not going to do that. Is it too expensive?' I should have known the answer. That's hardly ever the reason for anything on DEEP SPACE NINE, I must say. [Executive producer Ira Behr] said, 'No, it's because no one could convince me it was going to look as beautiful as I imagined, and if it doesn't, then I think it will look awful.' And then they would have spent many, many thousands of dollars. Those are the compromises you make. It would have been wonderful."

Of course Odo's true love is Kira, and in "Children of Time" Odo finally tells her. Auberjonois said, "I love the way I look in





Film noir on DS9, Auberjonois as Odo falls for Arissa (Dey Young) in fifth season's "A Simple Investigation," embroiled with a femme fatale who claims to be fleeing the Orion crime syndicate.

it. I'm Odo two hundred years older. I look sort of like I looked as Curzon Dax. I was actually thinking of calling the powers that be and saying, 'We should think about moving Odo in that direction.' That'll be interesting to see what the fans think about the change of the look. I'll be interested to hear what their reaction is to that."

**“Why couldn't Odo make love? In the first draft, the moment he does make love, he morphs over her, becomes this golden, shimmering figure.”**

—On "A Simple Investigation"—

What about Kira?

Auberjonois noted, "In the last episode, we have one very nice scene. We stay [on the station], but with the understanding that until the current crisis is over we're going to keep our minds clear. They'll be no unnecessary distractions. We put the whole thing on hold, even discussing it. That's as far as we go. I don't know where this is going. I never know where the stories are going and I like it that way. I just can't imagine it being a real relationship. I think the interest in it, is it's not happening. I can't imagine what we would be, the Lucy and Desi of DEEP SPACE NINE."

Speaking of a comic duo, Auberjonois finally got to do an entire episode with Armin Shimmerman in "The Ascent." He said, "That just was so much fun, because people love the relationship between Odo and Quark. But Armin and I [say], 'Well, we hardly ever have scenes together.' I'll walk in and insult him, or he'll walk in and insult me. We're really used as sort of spice, and perhaps that's for the best. But it was great to have a whole show together."

Early in the season, Auberjonois directed "Let He Who is Without Sin..." an episode which was not a favorite with fans, the writer/producers, or the director. He called

it "THE LOVE BOAT" show, about Worf and Dax taking a troubled vacation to Risa, along with Bashir, Leeta, and Quark. The production was plagued by problems. For one thing, Nana Visitor and Siddig El Fadil were awaiting the imminent birth of their baby, and Auberjonois tried to accommodate Siddig so he could be at the birth.

There were problems with the location, and problems with scheduling. Auberjonois said, "I was just not crazy for the script to tell you the truth. There were lots of things that were happening. [Guest star] Vanessa Williams had a very tight schedule. We were on location, and Terry Farrell has a skin condition so that sun is really devastating to her. On the beach we were trying to build sets."

But there was a bright spot, the scenes between Farrell as Dax and Michael Dorn as Worf. Noted Auberjonois, "They're fabulous, aren't they? I'm quacking on about my problems, but they were wonderful, and worked so hard, with great humor and intelligence."

Auberjonois next directed "Ferengi Love Songs," which was a completely different experience. In the episode, Quark returns to Ferenginar to find his mother involved with the Grand Nagus (Wallace Shawn), and Brunt (Jeffrey Combs) up to his usual tricks. "It was the sixth one I have directed, and it's been an interesting journey getting to this point," said Auberjonois. "I've had my ups and downs doing it, but overall, at the end of each year, I feel that I've gotten better at it. That was for me the most complete experience. The first show I

she says, after demonstrating that she can stop Keiko's heart. He cannot think of a way to render her unconscious that would not give the alien time to kill Keiko.

The alien insists that O'Brien behave normally, even giving him a birthday party the night she arrives. At the party, Jake asks her if she met any pagh wraiths in the Bajoran caves, and O'Brien learns of Bajoran legends about the beings that live in the caves.

O'Brien starts to make the modifications. Dax detects some of them and realizes there is a saboteur on the station. Odo and Sisko search for the saboteur, and O'Brien rushes to finish before he is caught. Help arrives when Rom (Max Grodénchik) finds him. O'Brien swears Rom to secrecy and gives him instructions. Not only does Rom keep his promise, he figures out what the modifications to the station mean. Using his engineering knowledge and familiarity with Bajoran legends, Rom helps O'Brien save Keiko.

Ira Behr selected this as one of his favorite episodes from season five. Noted co-executive producer Ron Moore, "I thought 'The Assignment' was just a tremendous piece of writing, and a really involving and intriguing show." Weddle and Thompson, who wrote the teleplay, also wrote "Business as Usual." Hans Beimler performed an uncredited rewrite, and said, "Their first draft was good; I used huge chunks of their material."

There is no doubt that O'Brien would try to save his wife, but the intriguing question, was how. The fact that Rom figured out what was going on before O'Brien was surprising, as was the whole subplot involving Rom and his new job.

A continuity note—Sisko wanted to take Jake to visit the caves in "The Nagus" from season one.



A possessed Keiko (Rosalind Chao) gives O'Brien "The Assignment" to kill the Bajoran Prophets.

**"James T. Kirk. 17 separate temporal violations. The biggest file on record."**

—Lucsly, Temporal Investigations

**"Do they still sing songs of the great Tribble hunt?"**

—Odo

**"I lied to Captain Kirk. I wish Keiko could have been here to see it."**

—O'Brien

**"Yes, they are Klingons and it is a long story."**

—Worf.

#### TRIALS AND TRIBBLE-ATIONS ★★★★★

11/2/96 Production number 503. Stardate not given but became 4523.7. Teleplay by Ronald D. Moore and René Echevarria. Story by Ira Steven Behr, Hans Beimler and Robert Hewitt Wolfe. Directed by Jonathan West.

The episode begins as Temporal Investigators Dulmer (Jack Blessing) and Lucsly (James W. Jansen) question Sisko about his temporal transgressions. He tells them the story in flashback. (Dulmer and Lucsly are anagrams of Mulder and Scully, the agents from THE X-FILES, if you didn't catch it.)





Love blooms for Odo (Rene Auberjonois) in "Children of Time," as the changeling finally tells Kira (Nana Visitor) that he has always loved her.

directed was a Ferengi show ['Prophet Motive']. I knew it was a blessing to have a Ferengi show to do, because that meant I had Armin. There's just nobody who works harder, or is more committed, and will rehearse on the weekends, which for a new director is amazing. We could go onto the sets, and he, and Jeff Combs, and Max Grodèchik [Rom], they'll come in and they'll get on the set to actually stage it. Then, when you come on set and there are 150 people waiting for you to make decisions and get the work done, it's just such an advantage to have that kind of help up front from the actors."

Auberjonois laughed and continued, "So Armin has become the kind of break-in actor. Every new director gets a Ferengi show. Anyway this last show was just great. I felt the most relaxed I've been about it, and felt like I'd made another step on the road."

The guest stars in "Ferengi Love Songs" included Grodèchik, Combs, Shawn, and Chase Masterson, with a new actress, Cicely Adams, as Quark's mother. "Wallace Shawn was, of course, incredible, so wonderful," said Auberjonois. "Jeff Combs is an old, old friend, and a wonderful actor. We worked [together] in repertory theater at the Mark Taper Forum in the '80s, so it's always great to have him. Andrea Martin at the last minute couldn't do it because of some

other business. So we started looking for another Moogie, and it was tough, because wonderful actresses would come in, and do brilliant takes on it, but they would be so different from Andrea Martin. We and Rick Berman wanted it to be in the same texture and color. [Adams] had watched Andrea Martin and she did her own version. By the end of the shoot she had made the character totally hers, which was great. [It was a] wonderful working experience."

Auberjonois wanted to make some other observations about season five, praising some of the new directors. He said, "Jesus Treviño was a wonderful director. We had wonderful directors this year, Alan Kroecker, John Kretchmer. All new directors, to us anyway, and all three of them really strong. Then Ira Behr overseeing it all. Really, it's just amazing. It astonishes me that you can do 26 episodes and have a handful of them be actually very, very good, and the rest of them varying from absolutely acceptable to, you wish they hadn't happened."

About "Trials and Tribble-ations," the show made for STAR TREK's 30th anniversary, Auberjonois said, again laughing, "It was fun to do. It was goofy. I thought I looked like Jerry Lee Lewis. It really sort of touched me, the whole concept of being able to know that I was going to be in a scene with the original cast. Even though I didn't get to really interact with them, I would be sitting there at a table, and watch two of the original cast walk in and across the bar. And I thought we all felt that. It was so wonderful to watch the people like Kris Krosskove, who was the director of photography. He's usually our camera operator, and Jonathan West who is our director of photography was directing the show. So Kris Krosskove moved up. It was a major job of lighting, to recreate that lighting. It

**“It was fun to do. It touched me, the concept of being able to know that I was going to be in a scene with the original cast. I thought we all felt that.”**

—On "Trials & Tribble-ations"—

was a rare experience in television. It's just a footnote, but it's an historical thing, in terms of the medium, and very interesting to be part of."

Auberjonois believes the show has gotten better and better. "Now we're looking at the sixth season, and probably the last, but I think the show could have a seventh year. There is not one single member

of this cast that the show rises and fall on, that if that person left we wouldn't have a show. Of course, if more than one didn't want to come back, I think that would be complicated, and would probably spell it not happening. But I think I could go, anyone could go, and the show would be fine."

"It will just depend on how much people want to do it. There will be different reasons why people might or might not want to. Some people may be tired, some people may want to do other things with their career, some people may want more money than is realistic. There are all sorts of reasons why people might not want to do it again, and all perfectly valid. Everybody has to make their own decisions. But first we have to do the sixth season, before we worry about that."

In the meantime, Auberjonois has other things to do. He is a well-established stage actor who helped found the American Conservatory Theater in San Francisco, the Brooklyn Academy of Music Repertory Company in New York, and the Mark Taper Forum in Los Angeles. As soon as DEEP SPACE NINE went on hiatus, Auberjonois was off touring in a production of "Don Juan in Hell," Harris Yulin's adaptation of the third act of George Bernard Shaw's "Man and Superman." Auberjonois is often remembered as Father Mulcahy from the movie M\*A\*S\*H\*, and as Clayton Endicott III from television's BENSON. He lent his voice to many animated features including

THE LITTLE MERMAID and more recently CATS DON'T DANCE. He just finished filming SNIDE AND PREJUDICE, which also features Armin Shimmerman.

Will Auberjonois do a seventh season of DEEP SPACE NINE? His answer was simply, "Sure." And he is hoping, like the writer/producers, that the decision about a seventh season will be made as early as possible. Of course, his many fans would hope to see him play Odo for a seventh year, and who knows, maybe even in a DEEP SPACE NINE feature film. □

Odo pays a visit to Quark (Armin Shimmerman) at his bar/casino second season. The duo finally got to do their show together fifth season with "The Ascent."







Kira delivers the O'Brien baby with Shakaar (Duncan Regehr), Miles (Colm Meaney) and Keiko (Rosalind Chao) in "The Begotten," a tale of Odo's adoption of a baby changeling, scripted by Rene Echevarria.

breaking up. Quark was looking at everybody, and Worf was just grumpy.

There were problems making this show. The real life couple on DEEP SPACE NINE, Nana Visitor and Siddig El Fadil (a.k.a. Alexander Siddig) were awaiting the imminent arrival of their baby, which was born while the episode was filmed (a boy, Django El Fadil). Said Auberjonois, "Sid was with her when she gave birth, and then the baby was born. This all happened right in the middle of the shooting of that. It was amazing that his body was there, he wasn't there, but his body was there. We were trying to work around his schedule to make sure that he could be there for her."

The episode further advanced the relationship between Worf and Dax. Said Auberjonois about Farrell and Dorn, "I think they have great chemistry together. They really enjoy each other. They're good, good friends. They're not lovers in real life. My experience is that when people really are in love with each other, or having a relationship with each other, the chemistry often doesn't show up on the screen. It's when they're not, that they're really able to connect with each other."

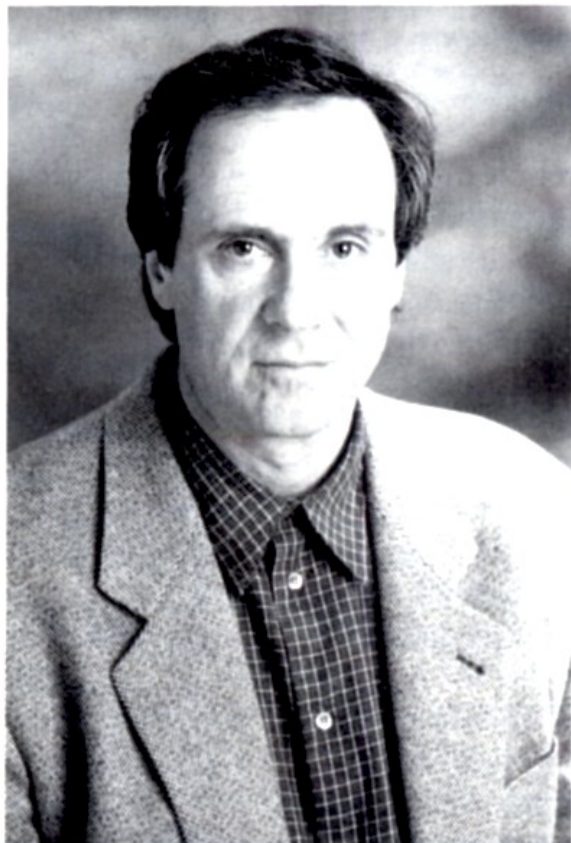
## THE PROPHECY

In "Rapture," Sisko gained the ability to see visions of the past and of the future, as a result of his intensive study of a Bajoran artifact and an accident in one of Quark's holosuites, cementing his position as

the Emissary. But the visions overwhelmed him, prevented him from carrying out his Starfleet duties, and according to Dr. Bashir, could have killed him.

One definition of the word rapture is "The transporting of a person from one place to another, especially to heaven." Another is, "The state of being transported by a lofty emotion; ecstasy." Keeping these definitions in mind, this is a critical episode. Pay attention to the visions, and you will get an idea of what the future holds in store for DS9. Sisko, for a moment, saw the future and understood everything, including the coming war with the Dominion. Finally he described a swarm of locusts heading toward Bajor, which then veered off towards Cardassia. Because of this he told Bajor not to join the Federation at the moment the treaty was to be signed.

Executive producer Rick Berman, who runs both Trek franchises as well as the feature films for Paramount.



This episode raised a number of questions. The most obvious, would Sisko risk his life for the visions? Avery Brooks said that Sisko was experiencing something beyond the regular confines of his life. He noted, "It's not so much a rational decision as obviously something, some other vale that he crosses into, and other people are witnessing. Sisko is not rationalizing the thing. It's not an intellectual choice. He knows whatever the thing that he sees is going to deliver something far more important than his decision to prolong his stay on *Deep Space Nine*."

continued on page 38

While transporting a Bajoran orb from Cardassia, the Defiant is thrown back in time to stardate 4523.7. When systems come back on line, Sisko sees that the ship close to them is the original Enterprise. Worf and Odo discover that the apparently human passenger on board is in fact Arne Darvin (Charlie Brill), a surgically altered Klingon who was uncovered as a spy by Captain James T. Kirk (William Shatner). Darvin has used the Orb of Time to return to the time and place of the incident so he can take revenge on Kirk and become a Klingon hero. Sisko, Dax, O'Brien and Bashir in 23rd century Starfleet uniforms board the Enterprise to look for Darvin. Odo and Worf dressed like traders go over to space station K-7, which the Enterprise is orbiting. They have arrived at the time of "The Trouble with Tribbles." They must stop Darvin without altering the past.

"Trials and Tribble-ations" was the most wonderful gift to fans of the original series and DS9 that one can imagine, and a difficult and expensive episode to make.



Tribbles prove once again that they love space stations, even after 30 years, in "Trials and Tribble-ations."

Co scripter René Echevarria noted, "The monies we were given to make that show happen were off-budget. If you hear that the show's budget is \$2 million, fixed costs are probably \$1.6 million. What it costs to spend a day on the sound stage, what it costs to pay the actors, and everybody who works who would be here anyway, those fixed costs are probably \$1.5, \$1.6 million. Any particular episode then has an extra budget, of about 300,000 dollars, for costumes, guest stars, makeup, special effects, sets, everything. You have about \$300,000 dollars to play with. They gave us like \$500,000 dollars. It's really twice our normal budget in real terms, to make that show happen. The ratings were probably 30% better, which is considerably better than they have been, but it wasn't quite the television event we were hoping it would be." But it became an instant STAR TREK classic.

Note: In the scene where O'Brien and Bashir first find a Tribble on the Enterprise, they look down a hall, and there is a grey-haired, red-shirted crewman down on the ground with a Tribble. That is David Gerrold, writer of "The Trouble with Tribbles."

For comments by writers, art department, visual effects people, see page 64.

"Do not hug me."

—Lieutenant Commander Worf

LET HE WHO IS WITHOUT SIN... ★★

11/9/96. Production number 505. Stardate not given. Written by Robert Hewitt Wolfe and Ira Steven Behr. Directed by Rene Auberjonois.

The newly involved Worf and Dax go on leave to the pleasure planet Risa, where they hope to work out some of their differences. Trouble starts early, when Bashir and Leeta (Chase Masterson)



# STAR TREK DEEP SPACE NINE

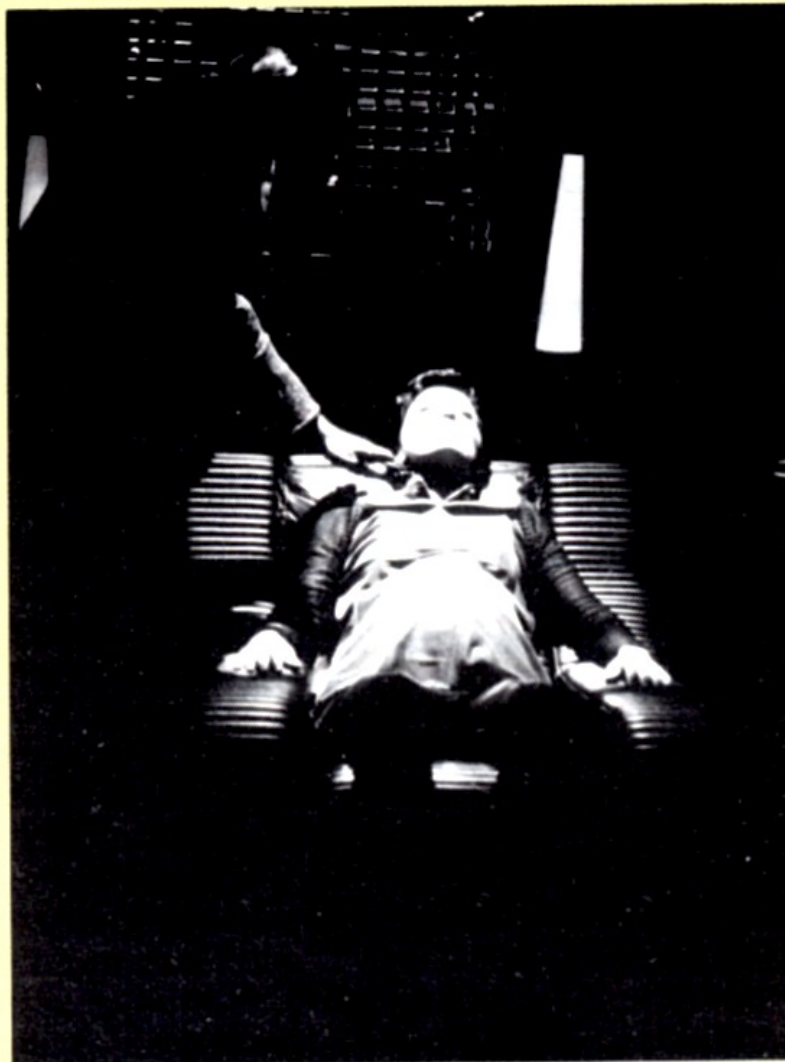
## DARKNESS & THE LIGHT

*Co-executive producer Ronald Moore explores the underlying truth of Kira's terrorist past.*

*By Anna L. Kaplan*

"The Darkness and the Light" was the first episode to feature Nana Visitor as Major Kira in DEEP SPACE NINE's fifth season. Co-executive producer Ron Moore felt the show was the best script he wrote fifth season. "It began as an idea to do a riff on 'Ten Little Indians' where somebody is hunting down the members of something one by one," said Moore. "We had this kicking around for a little while. As we structured the show, we left things vague, because I wanted to play with what the motivation of the villain was going to be. We had talked about him being just a valet or something during the occupation, and that his drive was that he saw himself as an innocent. He was wreaking revenge out of a sense of justice, which I thought was interesting. I think the villain should always think that he's doing the right thing in these kind of shows."

After Visitor had her baby, she became available to do an episode in which her character would still be very pregnant. "When I sat down and wrote it, I just really threw myself into the opportunity to give Nana a really good show, because she had been withheld from so much during the pregnancy," said Moore. "The character had been in the background quite a bit. This was her first real balls-to-the-wall kind of episode. I just really enjoyed it. It was interesting to take her down a very dark path and to find things out about her past that we didn't know, finding out about how she joined the Resistance, and finding out how much Lupaza [Diane Salinger] and Furel [William Lucking] meant to her. At the end, the big act five scene when she's in the room with Silaran [Randy Oglesby], we all wanted her to be really in this guy's face. She just wasn't going to back down. She had her point of view, and he had his, but



Nana Visitor as Kira returns to the show in a Ron Moore riff on "Ten Little Indians," in which a mysterious figure bumps-off members of the Bajoran resistance.

she wasn't going to just reach out to this guy and offer him a lot of sympathy. I respect that. I think that was a bold and interesting choice for a regular, continuing character on a television series to take. Typically you get into that kind of scene, and everybody starts making up, and trying to understand each other, and talking it out. I didn't think Kira was going to do that. I just thought, Kira's strapped in this chair, this guy just killed her friends. He was a Cardassian that was wounded during the occupation."

Moore did a very good imitation of Visitor's reading, "'I'm going to feel sorry for you? Fifteen million Bajorans were killed during the occupation, and you want my

sympathy? Are you kidding me?'" noted Moore. "I just thought it was great. I thought he was interesting too, because he had a point. In his mind, he was an innocent victim of a terrorist attack in the middle of the night. They killed innocent people. She saw herself as someone who was fighting for freedom and trying to free her people from a brutal occupying force. She said, 'None of you belonged on Bajor. You weren't invited. And you were all targets while you were there.' That's her point of view, and I think from Kira it's a legitimate point of view. It doesn't mean that his point of view is not legitimate. It's just two completely different views of the world that collide, and there was no middle ground between those two. They were two people trapped by their beliefs. I think they were honest beliefs."

Moore explained the episode's final line, uttered by Kira, which confused some viewers. Noted Moore, "I think her last line is something like, 'A light only shines in the dark. And sometimes innocence is just an excuse for the guilty.' To me, 'A light only shines in the dark' is a comment on, good cannot exist without evil, and the eternal yin and yang nature of darkness and light that need each other. The comment about innocence sometimes being an excuse for the guilty, is a comment about her. She used the baby, she used the excuse of the innocent life within her and played on Silaran's sympathy towards his not wanting to hurt an innocent, as a way of getting herself out of a bad situation. It was her excuse, her innocent excuse, and she was guilty. She knows she's guilty of a lot of the things he's saying. She was a terrorist, she did kill people in the dead of night, and she carries that burden with her. Yet it's also a reflection on Silaran, that Silaran was using his excuse of innocence, he saw himself as an innocent, as a way of justifying





Nana Visitor as Kira in "The Darkness & the Light," finally back in action for DEEP SPACE NINE's third season, after the birth of her child with co-star Alexander Siddig, who plays Bashir.

himself going out and killing people all through the show. So it was kind of a comment on both of them, that innocence was used as an excuse for people to commit guilty acts."

Added Moore, "I didn't want her to flinch. I didn't think she would flinch. I think she knows what she is. I think she's reconciled with a lot of the things that she did. But I don't

think she's apologetic about it. She did what she had to do in a terrible time. It's easy for people who are not in that situation, who never had to grapple with what she had to grapple with, to sit back and say, 'Well, what is she saying? It's evil what she did.' There were certainly fans on the Net that [protested], 'I can't believe what they've

Scripter and co-executive producer Ron Moore.

**“ [Kira] was a terrorist. what do people think that means?...You blew things up, and you shot them and you were nasty...fighting a nasty, brutal, war. ”**

—Co. exec. producer Ron Moore—

during the Cardassian occupation. Countless episodes have included that information. Noted Moore, "She was a terrorist. What do people think that means? You're a terrorist, you kicked the Cardassians off your planet because you were resistance fighters. You blew things up, and you shot them, and you were nasty people, because you were fighting a nasty, brutal, ugly war. People in those situations are not able really to become clean and innocent, always having these neat moral ways around having [to make] difficult decisions. They have to make brutal choices, and they suffer for it. Kira carries that burden with her, and we've certainly played the burden that she carries as a former terrorist all through the series. We've been saying this for five years, and now for people to say, 'I never thought when they said she was a terrorist that she was a terrorist,' I just think it's disingenuous."

In the show, when Visitor returned to the center stage, it was an unforgettable performance. As executive producer Ira Behr noted, "In 'The Darkness and the Light' we were certainly able to remind the audience just what kind of stern stuff Major Kira is made of." □

done with the character. She's awful, she's a murderer, she's a killer. I hate her now."

Though there was a flurry of activity on the Internet about Kira and her terrorist activities, people who were surprised shouldn't have been. They must not have been watching DEEP SPACE NINE very carefully. From day one Kira was known to have been a terrorist

invite themselves along, as does Quark. Once on Risa, every one except Worf tries to have a good time. Dax finds Arandis (Vanessa Williams), a lover of one of her previous hosts. Worf becomes suspicious and judgemental. When Pascal Fullerton (Monte Markham), a fundamentalist opposed to the pleasures of Risa speaks, Worf does more than just listen. He joins the group and helps to sabotage Risa's weather control system.

This was the one episode the writer/producers were really disappointed with. It has only the scenes between Worf and Dax to recommend it.

Noted scripter Robert Hewitt Wolfe, "It's not my favorite show. I think that Terry and Michael do work really well together, they do have a chemistry between the two of them. If you don't like the two of them together, you're never going to like that episode, no matter what I say. If you like the two of them together, there's some really nice stuff in that show. Actually I liked the Leeta and Bashir 'B' story too. It's fun and light. I think we probably could have done a better job in the writing, and I think that there were other problems, technical problems, that didn't make it the show that we had envisioned it to be. That being said, I think that it's not as bad as some of the things we've done. It's not the worst show we've ever done. People who say that, I think, have a short memory. It was fun getting Vanessa Williams, who the studio went out and worked pretty hard to get for us."

Director Auberjonois mentioned some of the problems during the shoot, including the imminent arrival of Nana Visitor and Alexander Siddig's baby. "Nana was having the baby, and Sid was totally distracted and wanting to be with Nana. Terry can't be in the sun, which was a point that I had brought up but it just sort of slipped through the cracks. Then we couldn't shoot her in the sun. It was a bit of chaos. There were a lot of problems. I'm not crying, I'm whining, but the fact is that every show has its problems, every single show."



Dax tries her best to entice Worf on Risa. Their interplay almost redeems "Let He Who is Without Sin...."

"Giving me a name tag that said, 'Elim Garak, former Cardassian oppressor' was hardly polite."

—Garak

#### THINGS PAST

★★★

11/16/96. Production number 506. Stardate not given. Written by Michael Taylor. Directed by LeVar Burton.

Sisko, Odo, Dax, and Garak (Andrew Robinson) are returning to the station from a Bajoran conference about the Cardassian occupation. Suddenly they find themselves in the past. All four appear to be indigent Bajorans on Terok Nor just before someone attempts to kill Gul Dukat. Odo, who is acting strangely, has the key to the mystery of how and why they are there, which may have to do with the three Bajorans found guilty of the assassination attempt.

This episode was written by Michael Taylor,





who penned last year's "The Visitor." The acting was good. Odo's dismay, his misery over having let innocent Bajorans be executed was in keeping with his character, who prides himself on his adherence to the rule of law and the truth. It was good they didn't cut back to a "B" story, just a few scenes of the doctor and Worf who don't know what to do with the four seemingly comatose bodies. The end was excellent. Everyone this year seems to have a secret.

Noted Rene Auberjonois, "I thought I was a little too fervid in that one, a little over the emotional top. They just love to watch Odo suffer, the writers. I think I've played into that too much. But I loved it, and I thought [director] LeVar [Burton]'s work was great. I love those episodes where we go back to the station the way it was. It really gives Jonathan West a chance to do incredible lighting, really dark, and heavy metal."

Marc Alaimo enjoyed the chance to work with Terry Farrell. He said, "That was the first time she and I had actually anything to do with each other. I would like to do more of that kind of thing, work more with the different characters."

He also likes going back to Terok Nor. "It defines the characters a little bit better, where they're coming from. You don't get to do that very often."

Trivia note: Kurtwood Smith, who played Thrax, the Cardassian security chief before Odo, also played the Federation Council President in *STAR TREK VI: THE UNDISCOVERED COUNTRY*.



O'Brien (Colm Meaney), Dax (Terry Ferrell) and Sisko (Avery Brooks) are trapped on a downed Jem'Hadar vessel in "The Ship," showing the effect of losing men in combat, as Sisko grieves for four dead crewmen.

## THE BEGINNING OF WAR

At the center of season five on DS9 were two episodes, "In Purgatory's Shadow" and "By Inferno's Light" in which the threat of the Dominion became real. A fleet of Jem'Hadar ships finally came through the wormhole. But nothing was what it seemed, and the two shows were filled with surprises.

Writer Robert Hewitt Wolfe talked about the development of these stories. "We came up with this idea of doing the prisoners of the Dominion, all these people that we disappeared over the years, and that it would be really fun to see them. Someone pitched us the idea that Garak was Tain's son, [and] we bought a premise from her. We were never able to do the full-blown show about that. When we started talking about Tain being in this prison, it seemed like a really good place to exploit that story angle. So we used that element and combined it with some great fun escape stuff. I'll take credit for it. I came up with the idea of finding Bashir there, as like shock of shocks. I liked the way that worked out. I was really proud of that. No one sees it coming, but it makes perfect sense. That's the best kind of surprise, as far as I'm concerned."

The surprise of finding Martok (J.G. Hertzler), Tain (Paul Dooley), a couple of Romulans, a Breen, and then Dr. Bashir in a Jem'Hadar prison kept fans talking and the Internet buzzing. With "By Inferno's Light" things became clearer. The Bashir on the station was a changeling with a plan to blow up Bajor's sun.

The episode shuffled the cards of DS9 politics again. Gul Dukat and the Cardas-

**“Refrigerator talk—it’s anything you didn’t really need to know. Sometimes it’s better not to give everything. It makes the audience think things out.”**

—Robert Hewitt Wolfe, writer—

sians joined the Dominion. The Klingons, recognizing the common enemy, agreed to reinstate the Khitomer Accords, realign with the Federation, with Gowron and Martok as liaisons on the station.

Noted Behr, "Because of its size and its scope and because it was an audacious attempt to yet again, juggle the playing field around, that was, I think

a highlight of the season and accomplished a lot in two hours. Certainly we had many, many balls up in the air at once, and were certainly dancing as fast as we could in order to keep them all in the air. I think the show worked, and was an interesting bunch of episodes on a lot of levels, including in terms of character revelations, and just in terms of the plot and what it kind of set up for the future.

"In my mind, many of the two-parters really do work better as a two hour episode. If you watch them back-to-back, I think, they actually work better than if you watch them with a week elapsed in between them. You're picking them right up, and you're paying off so many things, that I think the pleasure is in just sitting and watching the two hours back-to-back, but we were pretty happy about that show."

One question the two-parter never really answered was when did Bashir get switched, an important continuity concern. He was wearing the old Starfleet uniform, which means that the Bashir in "Rapture" was a changeling, as was the Bashir in "The Begotten." Thinking about that changes the impact of the episodes. Writer Wolfe calls this "refrigerator talk," as did Alfred Hitch-

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Dax, Garak, and Sisko return to "Things Past" in Odo's life, when the constable made a deadly mistake.

**I'm not trying to rescue you. I'm taking you along as emergency rations. If you die, I'm going to eat you."**

—Quark

## THE ASCENT

★★★

11/23/98 Production number 507. Stardate not given. Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by Allan Kroeker.

Odo delights in taking Quark aboard a runabout, to a secret hearing where Odo assumes Quark will be convicted of a crime. Instead, Quark is actually needed to give testimony against the powerful Orion crime syndicate. A bomb on the runabout prevents the two from getting to their destination. The runabout crashes on a cold, barren planet, and everything important is destroyed in the crash. The pair have to get their transmitter to the top of a mountain so that they can send for help, an almost impossible task.

Finally Odo and Quark got to do an entire show together. They were terrific. The episode was both funny and touching.

Noted co-scripter Robert Hewitt Wolfe, "'The Ascent' was something we've been wanting to do for a long time, which was a show with Quark and Odo off on an adventure together. They have such great rapport. The two actors work so well together, and the characters play off of each other really



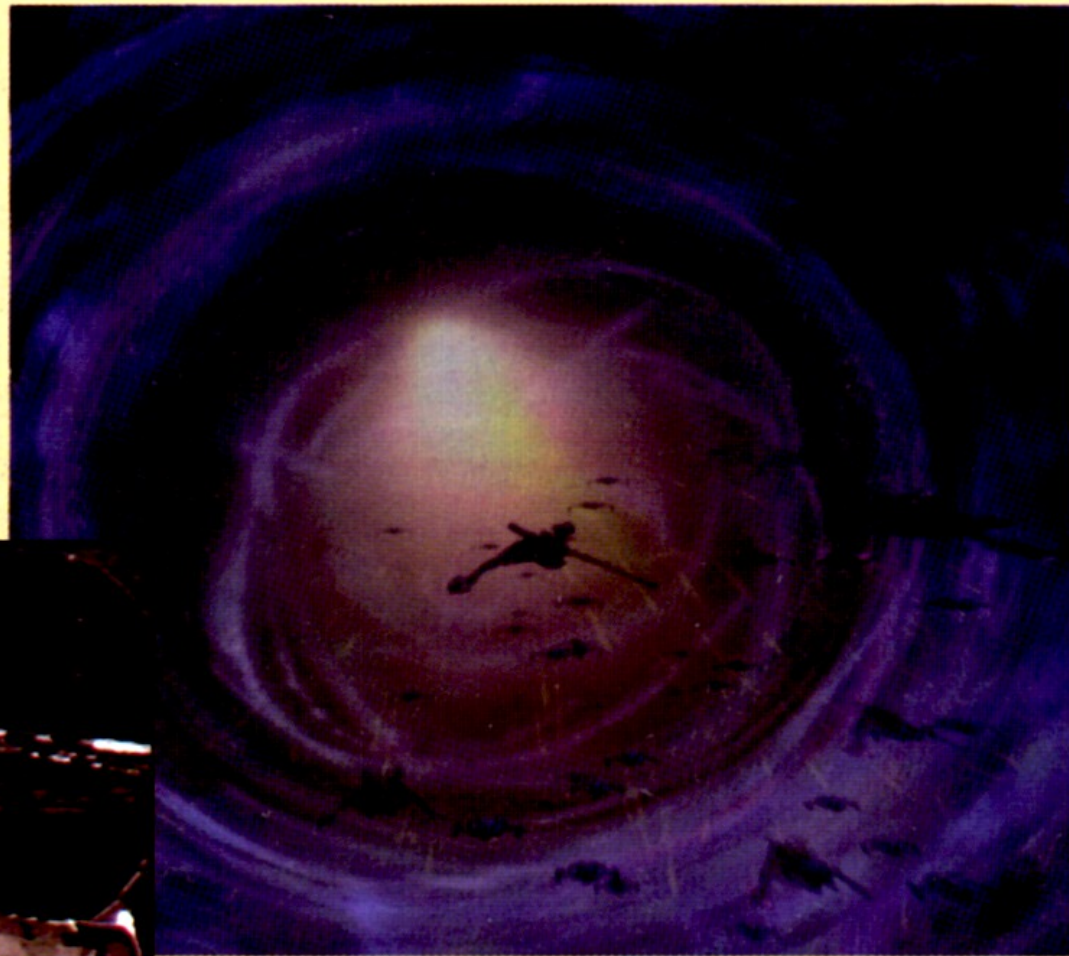
# STAR TREK DEEP SPACE NINE

## VISUAL EFFECTS

*Supervisor David Stipes works with teams of effects artists to put it all together for STAR TREK.*

*By Anna L. Kaplan*

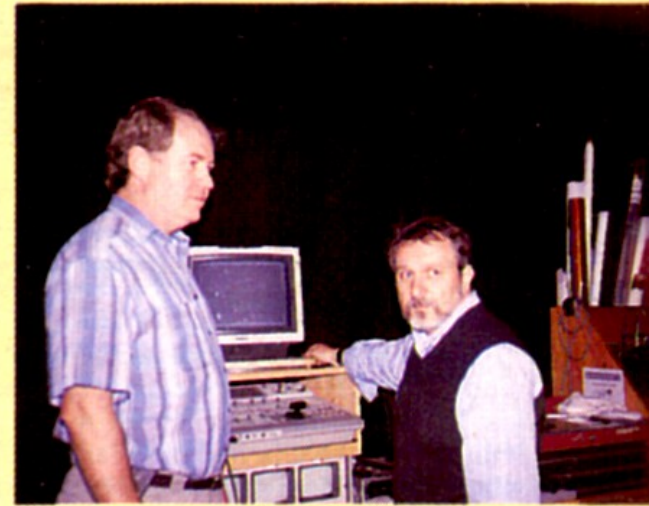
Visual effects supervisor David Stipes and coordinator Adam Buckner were busy all year alternating DEEP SPACE NINE episodes with supervisor Gary Hutzel and coordinator Judy Elkins. At times the work load was so great that an extra team was added, headed by David Takemura. And of course



The Jem'Hadar fleet invades the Alpha Quadrant in "By Inferno's Light," when DS9 fails to collapse the wormhole in time, CGI effects supervised by David Stipes and coordinator Adam Buckner. Left: The new Jem'Hadar battle cruiser designed for the two-parter, which began with "In Purgatory's Shadow." Right: Stipes (l) works closely with Dan Curry, who oversees the effects for both series.



Stipes described massing the fleet around the station, "It was a lot of design work figuring out how to do it. We wound up lifting a number of shots from 'Way of the Warrior' which were designed and shot by Gary Hutzel, taking some of those shots, tracking down those moves as they existed on the computer files at Image G, and then shooting new ships. That show [originally] had all Klingon ships hovering around the Deep Space Nine station. But in



visual effects producer Dan Curry jumped in frequently. When he did talk about his work, Stipes was quick to point out the close cooperation between the visual effects teams, providers of computer generated imagery such as Vision Art and Digital Muse, animators and composers at Pacific Ocean Post (POP), as well as artists working in the props department and art department, and other post-production personnel.

Good examples of the group effort involved in creating needed visual effects could be found in the episodes "In Purgatory's Shadow" and "By Inferno's Light." Explained Stipes, "We needed to have a brand new ship, a Jem'Hadar battle cruiser, a big monster ship, much bigger than the little

bug ships, what we call the little fighters, that have what look like little carapaces. We introduced a major character ship. There's often an involved process. What is the ship? How big is the ship? John Eaves [illustrator, DEEP SPACE NINE] started doing some designs, and made some modifications with executive producers Rick Berman and Ira Behr, and supervising producer Peter Lauritson. John Eaves generated top, bottom, front and side drawings, that Vision Art used to create the CGI ship. Animator Tony Sansalone did the work. Concurrently a model maker named Don Pennington was building a dimensional version. So we wound up building two ships, a physical version and a computer version."

this [we had] to add Federation ships, Romulans, and also the Klingon Bird-of-Prey that Gul Dukat had. So we wound up doing a few new shots, those being photographed primarily by David Takemura, and then Dan Curry doing a couple of extra Deep Space Nine station shots.

"Dan and [post-production supervisor] Peter Lauritson wanted to have some new shots of the DS9 station where you can actually see inside some of those large windows on the main center core. Digital Muse, in Santa Monica, recreated the Promenade on computer, including a little Quark and other characters that walked around. They had just finished doing TITANIC and had worked out the process of animating



nicely. It was shot up near Mount Whitney, pretty far to the north up in the Owens Valley. It was incredibly hot. [Director] Allan Kroeker did a really nice job making it look pretty damned cold. It was the middle of summer, and we had one of the hotter summers we've had in California in a long time, but they made it look like winter, or at least really cold fall. Armin and Rene were shivering for all they were worth, but I think it was probably 90 degrees out."

Noted Rene Auberjonois, "To go away on location, that's always fun, overnight location, not schlepping out working and schlepping back home, but being able to really stay out there. That kind of experience is great. It's very refreshing for the spirit of the crew and the cast, and we just had a great time working together. Poor Armin up at that altitude with that head on, it was very, very hard on him."

The "B" story in this episode involved Nog (Aron Eisenberg) arriving back on the station to do his field work for Starfleet. He shares new quarters with Jake, but these two find life together difficult. It was good to see Nog back on the station, but there should have been something to tie the two plots together.



Nog (Aaron Eisenberg) and Jake prove their friendship is strong enough to survive rooming together.

"Something is happening to me, something extraordinary. I have to see it through."

—Sisko

## RAPTURE

★★★

12/28/96. Production number 508. Stardate not given. Teleplay by Hans Beimler. Story by L. J. Strom. Directed by Jonathan West.

Sisko gets a close look at the only remaining rendering of B'hala, an legendary Bajoran city lost for thousands of years. He works on the image of the city in one of Quark's holosuites, where an accident causes him neural trauma. As an after-effect, everything seems brighter to his eyes, something that Bashir says is normal, but must be monitored carefully. As Sisko continues to work on the program, he starts to see visions of Bajor that seem to him completely real. When Kasidy Yates (Penny Johnson) arrives, having finished her sentence for helping the Maquis, he insists on taking her to Bajor where he indeed finds B'hala. The time has arrived for Bajor to join the Federation. Kai Winn (Louise Fletcher) agrees, now convinced that Sisko is truly the Emissary. Sisko is plagued by severe headaches, but refuses Bashir's treatment, which would both save his life and stop the visions. Using the Orb of Prophecy he sees a vision of locusts flocking towards Bajor and then heading off to Cardassia. He barely makes it to the treaty signing to tell the Bajorans not to join the Federation before losing consciousness. The consequences of all of this will be apparent as the season progresses.

This was a remarkable episode. It showed Sisko in his role as Emissary, something we see rarely.



The Jem'Hadar asteroid prison, orbiting a gas giant star in the two-parter "In Purgatory's Shadow" and "By Inferno's Light," a model built by John Eaves and shot motion control at Image G. Steve Fong modified the planet created by Dan Curry for TNG's "Ship in a Bottle" using SGI's Flint software.

humans in CGI shots. So we had people walking around the Promenade that matched the moves that Dan shot. Then Steve Fong [at POP] composited them. As the DS9 station is rotating, you can actually see things going on in the windows."

Stipes and Buckner were primarily responsible for CGI battle sequences. In ["In Purgatory's Shadow"] there

were some shots with the runabout approaching the nebula, and then being inside the nebula, and you see the fleet [of Jem'Hadar] coming out. That was all CGI. We wound up lifting a couple of shots from 'Vortex.' They had a very colorful nebula from that earlier episode done some years ago. Sometimes you'll take one or two stock shots and it will drive the look of all the rest of the shots. That's what happened this time. That set a direction for us. The guys at Vision Art wound up using some of their proprietary software called Sparky, a particle animation system they've developed that allows them to make mist or clouds. We have ships moving in and out of mist, leading to a chase sequence. The only thing that was dimensional was the Runabout exterior flying toward the nebula. But when the Runabout is inside the nebula being chased by the Jem'Hadar ships, it's CGI."

An asteroid prison orbiting a planet figured prominently in the plot of the two-parter. Noted Stipes, "That was a model that John Eaves built, and we shot it over at Image G. The planet was done by Steve Fong

**“What’s the most fun was the stuff all the guys did on ‘Trials and Tribble-ations.’ Everything else pales in comparison.”**

—FX Supervisor David Stipes—

on the Flint, which is a compositing software on SGI platform. He was able to track the move that we created with the asteroid and get a perfect matched background."

Stipes wanted the asteroid orbiting a gas giant like Jupiter and ended-up using elements originally created by Dan Curry and modified by Stipes for the star scene in TNG's

"Ship in a Bottle." "Steve [Fong] took those into the Flint and modified the colors," said Stipes. "I have LightWave 3D, a modeling and animation software program, on my home computer. I roughed out the basic move, and then we shot that at Image G and brought it to POP. It's a wonderful combination of dimensional photography plus computer generated imagery, the best of both. Steve Fong matched the camera move, so we had the gas giant moving, and we composited it. It was just a couple of shots, and they were really fun, to establish the environment with the prison asteroid."

For the end sequence of the Runabout flying toward the system's sun, Curry supervised the work at VisionArt, "They were doing a lot of experimenting, creating the sun effect. Again we used some of Dan Curry's classic textures. He has one that we actually call 'The dancing oatmeal.' It's literally oatmeal on a backlit, translucent board with a vibrator attached to it, and so it's just dancing all around. That becomes part of the sun structure, and then some additional flame elements were added to it that added ripples and textures for the corona.



To perfect the timing of the shot, as the *Defiant* claims the Runabout in orbit with its tractor beam, Vision Art provided wire-frame, preliminary move tests for Peter Lauritson and Dan Curry to approve. "If you get the move too fast, then the audience doesn't know what happened. So it took a lot of playing around to get it to work right," said Stipes.

A completely different kind of episode that also demanded close cooperation between multiple departments was "The Begotten." The "goo creature" as the baby changeling was called, presented a number of challenges. Stipes recalled, "What was particularly interesting was the amount of interaction that had to be done on-set. For a lot of the stuff we do, we don't go on-set, or talk to the director too much. You don't get a chance to interact. Jesus Treviño is a director who pays a lot of attention to what's happening with the opticals, and is concerned that the effects really help sell what he was trying to do. He had a very tough job with this one, as did Rene Auberjonois, who had to emote and react and perform against something that was inanimate, that is a little jar of goo. Our challenge was to try to create the illusion of life within the little puddles of goo."

Odo's transformation into a hawk when he regains his shapeshifting abilities was rendered as a CGI morph by Vision Art; Kristen Branan, Erich Turner, and Leslie Safley supervised the shots on set. There was a surprising new challenge, since Odo had never shape-shifted with clothes on before. Noted Stipes, "We shot the sequence with the bird. A few days later, [someone realized], we forgot that he's human, and he's got to get rid of his clothes. Everyone's slapping their foreheads and going 'Oh no.' Luckily we kept angles and measurements. So we were able to recreate the angle we needed for the clothing. Special effects supervisor Gary Monak created a human-shaped bag, put the clothes on it, and set it all up with wires so that it would be all inflated, and then at a certain point Gary would drop it. Kevin Bouchez, a Harry artist at POP, added compression effects to accelerate and artificially create some of the flatness that was needed."

Odo morphs into a hawk in "The Begotten," CGI by Vision Art, clothes courtesy of Gary Monak and Kevin Bouchez.

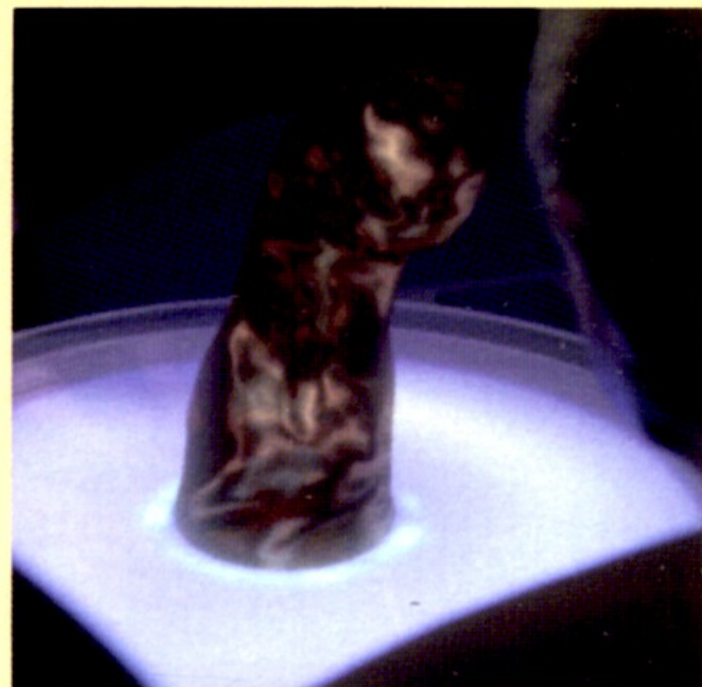


Odo (Rene Auberjonois) and Dr. Mora (James Sloyan) react with glee as a baby changeling mimics Odo's face in "The Begotten," CGI effects by Pacific Ocean Post. Assistant director Lou Race performed the baby as a nylon-covered hand puppet on the set, dripping with special effects supervisor Gary Monak's goo, digitally enhanced by P.O.P.

Beyond the standard Odo morph in the episode was creating life in the goo. "It had to come out of a cylinder," said Stipes. "It was like Jello. Odo poured it out, and Dr. Mora and Odo are pleased that the little goo creature baby has learned to hold its shape. As they turn away the thing lifts up, becomes a pseudopod, and partially takes on Odo's face. Part of that sequence was done at Vision Art, especially the face, because they already had the geometry."

Stipes considered conventional techniques to film the goo on set but ultimately chose CGI. "We brainstormed a lot about how to do this," he said. "We were talking about Jello, oils and things, and gimbaled sets to make the stuff flow. But the goo had to be purposeful, it couldn't be just accidental movement. The producers wanted us to take blobs of Jello and try to shove it around with stop-motion animation. I could see that becoming a nightmare, with Jello on set, and people waiting around, and the Jello melting and the clock ticking and thousands of dollars going away every hour you are trying to make this thing work."

Most of the goo shots were rendered CGI by Digital Muse. "The work was a challenge, because there were so many shots," said Stipes. "If we went with full Odo texturing on every single shot, we had two problems. One, it was very expensive to do that. The other is, they really wanted to show that the creature was an immature goo being, and so it had not learned to do the Odo morphing. The Odo morphing has a very specific look. So because the writers and producers didn't want the goo to be able to do that, it allowed us to have the flexibility of coming up with other approaches. Digital Muse was able to generate a CGI goo puddle based on the look of the ones we used on-set. They were able to



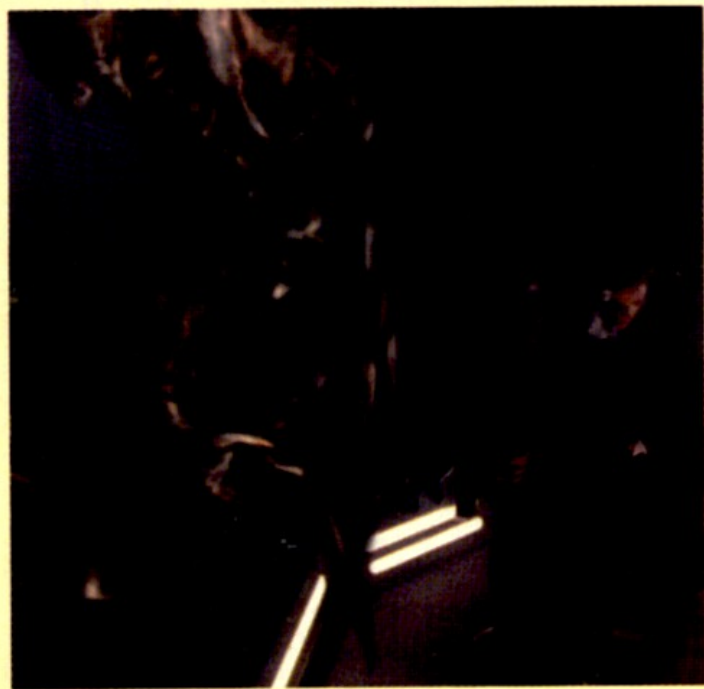
match it, and then animate it so that it could do things intelligently, like when it was at the edge of the Petrie dish and all of a sudden it goes into the center. That was animated and rendered with LightWave 3D at Digital Muse. There were a tremendous number of shots. So we divided it up. I think that was one of the best episodes to show the variety of techniques.

The goo was actually made many different ways by Gary Monak. Visual effects coordinator Adam Buckner remembered, "There was methylcellulose and food coloring, there was Murphy's Oil Soap, there often was a combination of both. There was both frozen and unfrozen Jello, and there was also soft melt polyurethane." Stipes added, "There were even some hard-casting resin cylinders." And there was a man with a hand in a sock. Both Stipes and Buckner laughed at this. Said Stipes, "Lou Race, who is the assistant director, has a nylon pulled over his hand, and is dripping the goo, the cellulose, over his hand, and it had the brown coloring in it. He's doing the little hand puppet thing, while goo was rolling





A changeling on a downed Jem'Hadar craft reveals itself and dies in "The Ship," CGI by Vision Art. Effects Supervisor David Stipes worked with director Kim Friedman and cinematographer Jonathan West to come up with an appropriately "nightmarish and monstrous" effect.



down his arm, dripping over everything. He had a good time, actually, he loved doing it. POP added generic Odo texture, the ripples and undulations. That was actually super-imposed onto the sock with the goo. So it gave a little extra bit of texture."

Buckner noted, "Also different departments were working on the sequence. Aspects were handled by props department, special effects, or visual effects, depending upon the techniques used. For example, we have a scene where Odo and the goo creature look at each other and mimic each other's head gestures. It was a split screen that would later include the CGI creature. Rene needed something to look at to have a correct eye line. So we ended up having to cannibalize a clear plastic clothes hanger." Stipes added, "Sometimes you just have to be really resourceful and think on your feet. Initially we were going to have Lou put his fist up there again. But Lou's hand was casting a shadow on Rene's face. The clothes hanger was something that Rene could look at and have good eye contact with, but did not cast a big shadow."

The most magical moment in the episode happened when the baby imitated Odo's face. Noted Stipes, "There is a general tendency in effects shots to cut them as short as possible, but this had to be a very gentle moment. That moment of recognition with Odo seeing the little creature and the creature responding by mimicking his face wasn't something you could just rush through. Everyone needed to have a chance to work with the sequences. So Vision Art and Digital Muse were really great in terms of providing us working reference with the wire frames and smooth renders of the CGI that allowed us to check the timings. They did it multiple times, so that the editors and producers and everybody could see what exactly was going to happen, before we did it for real."

When the baby changeling dies, it dissolves into Odo's hand. Stipes described this computer generated effect, "In terms of computer images, you can actually have one polygon or image push through another, and it will actually disappear. At Digital Muse, John Gross modeled a CGI hand and pulled the goo through the hand's skin surface. The computer did not render the CGI hand that matched the live action hand, but did render the image of the goo being pushed through it. Then Kevin went back and did some auxiliary animation to fine tune the goo edges, because the time frame was very tight, and it was extremely difficult to get all these things to line up perfectly."

There was another shape shifting sequence early in the season, although it did not involve Odo. In "The Ship" a changeling on a downed Jem'Hadar ship ultimately reveals itself as it dies. Noted Stipes, "Kim Friedman was the director. So we wound up working with Kim and the director of photography, Jonathan West. We did a

lot of sketches and tried to figure out what this thing was going to be doing. We made a big foam core cut-out of what the goo critter was likely to look like. Adam would hold the cardboard cut-out in the shot to give a size reference and actor eye lines. It was very time-consuming to do. It was supposed to be partially humanoid, yet with some tentacles. I actually wanted it to be very nightmarish and monstrous. At one point we were going to have multiple faces, and it became very expensive. Vision Art wound up doing things like little partial hands, so it worked out really well. Dan Kessler was the main animator on that one."

For "The Assignment" effects needed to create the beams that kill the noncorporeal entity inhabiting Keiko (Rosalind Chao). Noted Stipes, "Alan Kroeker, the director, had a really great feeling for what the effects had to do. Danny Mudgett [at CIS] did the lightening effect." Said Buckner, "It was all done by hand, frame-by-frame."

Stipes discussed working on visual effects, using as an example the scene in "The Begotten" when the baby changeling died in Odo's hands. He said, "There is a tremendous amount of collaborative effort here, and we, as effects supervisors, and as part of the effects team don't work anonymously. We have to be responsive to the producers. On the hand shot, when we turned it in for Peter Lauritson to look at, he suggested that it needed a little tiny bit more 'magic' to it. It needed to have some residual ripples or something once the texture dissolved into the hand. He was absolutely right. Instead of green water pouring through his hand, it became a sort of after-effect with ripples. We asked Kevin to take some of the Odo texture, shift it toward the green because the creature is supposed to be ill and dying, and double expose it onto the hand. I think it really helped. Many times we come back and modify shots based on these review comments."

Stipes final word on the fifth season? "I still have to say that what's been the most fun was the stuff that Gary [Hutzel] and all the guys did on 'Trials and Tribble-ations.' [See page 64.] Everything else pales in comparison." □

Killing the Bajoran wraith that has possessed Keiko (Rosalind Chao) in "The Assignment," hand animation by Danny Mudgett at CIS.







Dax (Terry Farrell) warns Worf (Michael Dorn) of a mutiny aboard the Klingon Bird of Prey, the Rotarran, unless Commander Martok stops running and faces the Jem'Hadar in battle in "Soldiers of the Empire."

cock. Noted Wolfe, "Hitchcock [gave that name to] anything that you didn't really need to know until you were done watching the movie. There's sometimes when I think it's better not to give everything. It makes the audience have to work things out for themselves, and think things through a little bit. Sometimes I think that if we don't do that we

sort of cheating people of some of the fun. So, when exactly Bashir was captured is one of those mysteries that people can noodle themselves for as long as they want, and argue about it on the Internet. I'm never going to give a specific answer on that one. I don't want to spoil anyone's fun."

But what about "Rapture" and "The Begotten?" Wolfe said, "Those are kind of critical episodes. Was he a shape shifter or wasn't he a shape shifter? I don't know right now. We may eventually reveal that. But it's kind of fun to wonder, isn't it? I think it's kind of fun that people who really know the show can watch those episodes and say, 'Is he a shape shifter? Because if he's a shape shifter this is a completely different episode I'm watching.' That's the beauty of it. And that's why I don't think we should ever nail down for sure, because I just like the idea that you watch it and go, 'What's exactly going on here?' Many people have gone down many different paths with who is a changeling and who isn't. There's some great theories. Sometimes I go, 'Maybe we should have done it that way, because it's kind of more fun.' But the truth is we change our minds about it all the time too, we don't actually have every de-

**“We brought the Dominion back into focus as the leading villains in the galaxy, which was important after the sidetrack of the Klingons.”**

—Ira Behr, executive producer—

tail worked out years in advance. We sort of go where the show takes us.”

The writer of "Rapture" Hans Beimler, when asked about what the changeling Bashir might have done to Sisko said, "There was nothing so nefarious going on in our minds, but in retrospect it's one of those things that worked out nicely. You don't know whether what, if

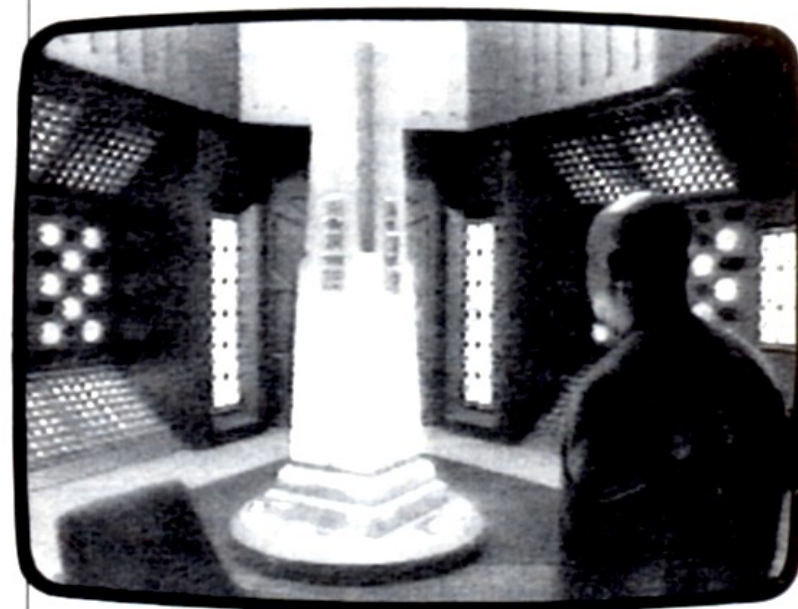
anything, he did, or could he have done more to help, or did he obfuscate things himself. So I think it worked for the drama of the piece. To be honest with you, I don't think we knew at the time. We hadn't realized that it would go that far back. We hadn't exactly worked out the timeline. That's one of those things that Robert, who's the resident Vulcan, will come running into Ira's office, and will have worked out the whole pattern of when and what everything happened and is so excited because of all the different possibilities. When all that works, you just know that you're on the right television show. This was really a lot of fun.”

And what about Sisko's visions? The locusts, clearly, were the Jem'Hadar ships which passed Bajor and went to Cardassia. But what of the rest of Sisko's vision, of Bajor staying free of the Federation? Said Wolfe, "We always knew what the locusts were. The locusts always were the Jem'Hadar fleet coming through the wormhole. I think that the whole thing with Bajor will become pretty clear, and most people who watch the show carefully will get the special delight of saying, 'Ah hah! That's

continued on page 47

We see him struggle with choices between risking his life for the visions and staying safe for Jake and Kasidy. There is a beautiful scene between Kira and Kai Winn, when we learn something about the Kai that makes her seem more like a real person and less menacing.

Scripter Hans Beimler noted, "'Rapture' was a really difficult script, because whenever you take someone and send somebody into a kind of madness, into another internal world, that's always difficult. That took several drafts. I got a lot of help getting that final draft from Ira, and Ron Moore, and René, and Robert. I don't think that's the kind of show you can do on other television shows, where the hero gets a religious vision. We follow it, and we come to understand it. It affects the destiny not only of nations but of entire planets and worlds. I think that's pretty fascinating stuff. I think that was one of those scripts that needed extra attention to make sure that we weren't stepping over the line. But at the same time, it wasn't that difficult because the story was from inside. It was from Sisko. He is the Emissary. It addresses the original vision of the show. We got a memo from Michael Piller, because he was excited that we were following up on something that had been in the original conception of the show.”



After discovering Bajor's legendary city of B'hala, Sisko experiences the "Rapture" in the power of prophecy.

**"The light only shines in the dark, and sometimes innocence is just an excuse for the guilty."**  
—Major Kira

### THE DARKNESS AND THE LIGHT ★★★

1/4/97. Production number 509. Stardate 50416.2. Teleplay by Ronald D. Moore. Story by Bryan Fuller. Directed by Michael Vejar.

Kira gets word that one of the members of the Shakaar resistance cell, to which she belonged during the occupation of Bajor, has been killed. Almost immediately she gets a message which cannot be traced which says, "That's one." Odo and Kira immediately realize that someone may be hunting down the cell members, and try to check up on their whereabouts. After two more are killed, and two more messages sent to Kira, it becomes clear that not only are Kira's compatriots being killed, but the killer is taunting her. Odo starts to focus his investigation on operations involving the Shakaar group in which Kira played a prominent role, and where Cardassians could have been injured or killed and seeking revenge. There is a long list of such instances, since Kira was a terrorist during the Cardassian occupation. Two of her closest friends, Lupaza (Diane Salinger) and Furel (William Lucking) come to the station to protect her. They are murdered by sophisticated hunter probes while in her quarters. Kira wants revenge, but winds up in the infirmary with a tear of the placenta. Nevertheless, she uses Odo's information to go out by herself and find the murderer.

This excellent episode unleashed a surprising amount of Internet traffic. It seems that many viewers of DEEP SPACE NINE have forgotten, or



never understood, that Kira was a terrorist. She has killed many people, and while she is haunted by some of the memories, she has no regrets. The Cardassians had no right to occupy Bajor, and in her mind all her activities were justified.

For writer's comments see "The Writing of 'The Darkness and the Light'" page 36.



Kira meets with Lupaza (Diane Salinger) to discover who is killing members of their old resistance cell.

"You formed a connection with this changeling. That is something I was never able to do with you."

—Dr. Mora

#### THE BEGOTTEN

★★

1/25/97. Production number 510. Stardate not given. Written by Rene Ech varria. Directed by Jesus Trevi o.

When Quark sells Odo a baby changeling, Odo vows to teach the ball of goo about shape shifting without resorting to the painful scientific methods of Dr. Mora (James Sloyan), the Bajoran who first found him. Odo tries to bond with the changeling as his feelings for the infant grow stronger. Dr. Mora arrives, assuming incorrectly that his help will be wanted and needed. When Starfleet pressures Odo to communicate with the baby, he is forced to work with Dr. Mora.

At the same time, Kira prepares to give birth in traditional Bajoran fashion, with the O'Briens and Shakaar (Duncan Regehr) in attendance.

Noted scripter Rene Ech varria, "The show in which Odo gets his shape-shifting abilities back, is a show I've been wanting to do for years, which is just Odo finding a little ball of goo, which is a baby, like he was when he was first found, and him investing so much into it. I really wanted to see if I could do a story where you come to care about a ball of goo. I said, 'I don't want it ever to become a person, a little anything, a little talking anything.' Dr. Mora comes to help. There's a lot of friction between the two, and you find out more about Odo's feelings of resentment towards him, and how he wants to do things differently than Mora did with him. He doesn't want to force this thing. He wants to treat it so it doesn't grow up as a bitter creature like he is."

"I was very happy with how this show has turned out," continued Ech varria. "Rene [Auberjonois] and I were talking, 'If we can make them cry over this goo we'll have done it. We'll have done the job.' We can sense that [Odo's] a softy underneath his tough exterior. Rene brings so much to it. So he very much invests, since he's no longer a shape-shifter when the show starts. For him it's a connector, it's a form of connecting to the past. Things don't turn out the way he'd hoped. It's very interesting, because while the creature dies, in dying, Odo somewhat miraculously is restored. It's its parting gift to Odo. It's a very bittersweet thing for him."

Auberjonois' scenes with the changeling are emotionally powerful. The scenes between him and Dr. Mora are also excellent, giving us a good look at what made Odo so bitter.

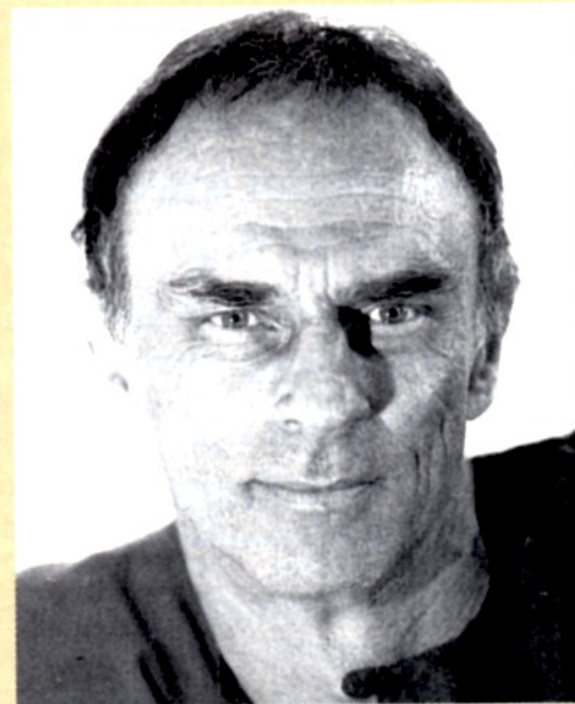
# STAR TREK DEEP SPACE NINE

## MARC ALAIMO

*The actor's sensitive Cardassian gets back to being the bad guy.*

By Anna Kaplan

Midway through the fifth season of DEEP SPACE NINE, Cardassian leader Gul Dukat (Marc Alaimo) switched sides. He made a deal with the devil, or in this case, the Dominion, in order to reestablish Cardassia's position in the Alpha Quadrant. Ever since Sisko rescued him in last season's "Way of the Warrior" Dukat had been somewhat reluctantly allied



Alaimo, sans makeup.

with the Federation and the crew of the station. Episodes like "Indiscretion" and "Return to Grace" explored other sides of his character. But with "By Inferno's Light" Dukat returned to his previous position, playing the bad guy.

Marc Alaimo was surprised and not particularly happy with this turn of events. "I'm not too crazy about becoming the heavy Cardassian," he said "There are so many aspects of Dukat, so many different avenues to explore, I think, that to narrow in and make him this evil character negates everything I've tried to do. I guess it's their way of getting him back into line so that they can develop all the conflict that was coming up with the Dominion. They don't want to make him that likable. They need conflict. He's the most obvious for that, because he's so well-known in that aspect of his character."

Why does Dukat as a bad guy bother Alaimo so much? "The writers gave him a family, and gave him a reasonableness, an intelligence, an open-mindedness," said Alaimo. "I always thought that was special for a Cardassian. When they came on the

scene, they were one-dimensional, in that they were aggressive and militaristic, and mean, and ugly. I felt like Dukat opened up different avenues, and said, these creatures, whatever they are, are not one-dimensional creatures. They believe in loyalty, they believe in honor."

One aspect of Dukat continues to please Alaimo. "He's unpredictable," he said. "One minute he's sweet and he's caressing his daughter. The next

minute he's off and ranting and raving about getting the Klingons. I like that unpredictability about him. He can go any way. Plus I think he's sexy—there's a romantic inside of him. I'm trying to be objective. I don't think of myself in those terms. But it's fun to look at him and say, he's a sexy Cardassian. He's cool. They don't think that of me." But Alaimo does have a fan club based in New Zealand, and many devoted female fans who indeed think he is very sexy.

What does Alaimo think Dukat is really doing with the Dominion. "He's an opportunist," noted Alaimo. He aligns himself with what is convenient at the moment, but I don't think he's a psychopath, or capable of mindless evil."

Doesn't he probably have a plan for dealing with the Dominion and Weyoun (Jeffrey Combs), the Vorta who first appeared with Dukat in "Ties of Blood and Water?" "I hope so," said Alaimo. "That's how I'm playing him. Every time I'm with the Dominion and that little creep Weyoun, I just want to squeeze his face. I don't like him. He's just too slick for me. He's like





Alaimo as Gul Dukat, outfitted with a Jem'Hadar navigation scope, delivering his ultimatum to Sisko to surrender Deep Space Nine in the fifth-season ender "A Call To Arms."

polyester. I don't trust him. He's not Dukat's kind of person. But [Dukat] keeps playing along, and sooner or later I think he's going to turn on these people."

Alaimo was obviously talking about the character, not the actor. The actor is a different story. Alaimo said of Jeffrey Combs, who plays Weyoun. "He's a very nice guy. He's done a lot of theater

work in his day. He's been around. He's paid his dues and earned his stripes, and I respect that. And he's a nice guy."

Combs knew his work but never met until they appeared together on DS9. Combs recalled, "When he walked into the makeup trailer, I had no idea that this was the man who was going to transform himself into Gul Dukat. It's not so much his face, to me, it's his stature. He's certainly taller than me, but when he plays Gul Dukat to me he appears to be big, hulking, and much taller. As Gul Dukat he's even bigger and grander and he's quite impressive. He really knows that character inside and out."

On hearing this, Alaimo said, "I think he's in awe of Dukat. Dukat is one of these characters that a lot of people wish they could be. He's got power and he's not afraid to use it, plus he's charming, he's all these other things. We all feel that way. I'm enamored by Dukat. I wish I could be more like him."

Of course, after five years, there has to be some of Alaimo in Dukat. He agreed, "There is a lot, and because of it, I think it's been good for me as a person to be able to

**“I’m not too crazy about becoming the heavy Cardassian. I think...to make Dukat this evil character negates everything I’ve tried to do”**

—Marc Alaimo—

do Dukat. It's opened me up as a person. We all like being liked. I see so many people like him, and it's me. I'm doing him, so it all comes back to me, and it's good for me."

"Ties of Blood and Water" was directed by Avery Brooks. Noted Alaimo, "That was great. I like working with directors who are actors, because they understand so much more,

and they know what lines not to cross over. Avery's cool. It was a lot of fun."

By the end of "Call to Arms," Dukat has reclaimed his office on Deep Space Nine. Alaimo noted that Sisko left his baseball. "I've got that little baseball. It's his message," he said. "He is there with Weyoun. He doesn't understand what Dukat is talking about, or feeling," said Alaimo. "He's not the kind of person Dukat would ever confide in, or take into his confidence. Dukat wants to flick him off if he can."

The show's writer/producers are working on next season, and finding a way for Sisko to win back Deep Space Nine. Alaimo only knows that he will be busy during the first four to five episodes but noted about Dukat, "They'll probably kill him off." Obviously, that is not what he wants.

What he would like to do is explore some of the other aspects of Dukat's personality, follow up on some of the things Dukat was doing before. At the beginning of the season, Dukat was still in his stolen Bird-of-Prey saving Cardassia by himself. Alaimo said, "He captured the Klingon

However, the "B" story did nothing but distract from the main story. There had to be a show when Kira gave birth, but what made this so annoying was the way the males were depicted. While the Bajoran birth was different than a human one, the men, both O'Brien and Shakaar, were made to look stupid, just like you might expect to see in a sitcom when a baby is born. It would have been nice to have seen a dignified birth for the O'Brien baby. The humor was not necessary.

For a look at the visual effects, see article on visual effects supervisor David Stipes, page 39.



Dr. Mora (James Sloyan) and Odo argue furiously over how to teach a new-found changeling baby.

"Don't come after me. You'll regret it."

—Michael Eddington

#### FOR THE UNIFORM

★★★1/2

2/1/97. Production number 511. Stardate 50485.2. Written by Peter Alan Fields. Directed by Victor Lobel.

Sisko pursues Michael Eddington (Kenneth Marshall), Deep Space Nine's former chief of Starfleet security who as a Maquis operative betrayed Starfleet and his captain. As Sisko prepares to capture Eddington, the traitor activates a cascade virus he has placed in the Defiant's computer. This causes a complete shipwide systems failure, allowing Eddington to escape. Sisko is further frustrated when the Captain of the Malinche (Eric Pierpoint) is given the assignment of bringing in Eddington. But when the Maquis use biogenic weapons against a Cardassian colony in the demilitarized zone, Sisko takes the damaged Defiant out to stop Eddington before he can poison other planets.

This episode grips your attention in many ways. The running of the Defiant without its communications systems made it sound like a submarine. Everyone talking at once could have been distracting, but it was so well done that you could hear the most important phrases which sounded like they made sense instead of the usual technobabble. The rolls and thruster bursts Dax announced were brought to life by Gary Hutzel's crisp motion control photography of the Defiant and DS9. Using Nog to relay orders was a stroke of brilliance.

The controversial denouement, with Sisko using a biogenic weapon like Eddington, made this a tight story with a definite conclusion, but one that left unanswered questions. This show was hotly debated on the Internet. The short explanation, that equal numbers of planets had been made uninhabitable, and that the humans and Cardassians switched locations to keep the balance of power intact, was too simple. Although it makes for an interesting story, Sisko's actions weren't in keeping with his character.

Noted Avery Brooks, "I found it extraordinary that he would do that. I mean, he's never done anything like that before."

The episode was written by Peter Alan Fields, former DS9 producer, but Hans Beimler also did





Sisko, goaded by Michael Eddington (Kenneth Marshall), takes desperate measures to stop the Maquis leader.

some work on the script. Noted Beimler, "I did a pass on 'For the Uniform.' That was a pleasure to do, because Peter Fields was on the show for many years. He knew the show quite well, and he did really nice job. I love Sisko shows. I love shows that deal with being the captain, and what that means. So that was a pleasure. And I love ship shows."

This must have been a difficult episode to write, because a number of the actors appearing in it said that they had never seen so many rewrites of a script before.

**"Lying is a skill like any other, and if you want to maintain a level of excellence, you have to practice constantly."**

—Garak

**IN PURGATORY'S SHADOW** ★★★1/2

2/8/97. Production number 513. Stardate not given. Written by Robert Hewitt Wolfe and Ira Steven Behr. Directed by Gabrielle Beaumont.

Deep Space Nine receives a coded Cardassian message from the Gamma Quadrant. Sisko asks the resident Cardassian spy, Garak, to decode it. It is a message from his mentor Enabrain Tain (Paul Dooley), who is signaling Garak that he did not die in battle against the Jem'Hadar two years ago. Garak attempts to leave the station alone, but Dr. Bashir catches him and takes him at phaser-point to Sisko. Sisko listens to his plea to save Tain, as well as any other possible survivors of skirmishes with the Jem'Hadar, and agrees to send him to the Gamma Quadrant along with Worf.

Gul Dukat arrives at the station, and is furious when he finds Garak with his daughter Ziyal (Melanie Smith). Garak promises Ziyal he will return from the Gamma Quadrant, but Worf takes his leave of Dax making no such promises. When

Worf and Garak (Andrew Robinson) must band together to against the Jem'Hadar "In Purgatory's Shadow."



Alaimo as Dukat with Casey Biggs as Damar, his second in-command in "A Call to Arms." Alaimo was disappointed to see Dukat turned back into a stock evil character for the show's fifth season.

ship, couldn't get any help from his own people, and said, 'God damn it. I'll do it myself.' I love that. That's someone saying, 'I'll stand by myself,' and then suddenly people start gathering around him and saying 'We're with you.' It's Robin Hood, it's a heroic character."

That is exactly the kind of quality the actor would like the audience to see about Dukat. There are things in his background that have not been explained. Noted Alaimo, "I would like to see some of the other avenues explored. The whole thing he's got with Kira, this great crush. In spite of everything that's taking place, and how much she hates him, he keeps after her. There's a whole thing with Garak that's never been defined. Their history, there's something there. Garak and he will probably face off at some point."

Garak (Andrew Robinson) left the station with the Federation. He would have to return to DS9 to meet up with Dukat. Said Alaimo, "I'll kick his ass if he does. Or maybe he'll end up doing Dukat in. Who knows?" Alaimo added about Garak, the other beloved Cardassian in the fan world, "He gets to do all the fun stuff."

Alaimo, like so many of the DEEP SPACE NINE actors, always wants to get back to his acting roots. "I desperately want to do some theater," he said. "I love the consistency of the theater. The curtain goes up, and you're on for two and a half hours. There's no stopping, no cuts, no 'Let's do it again.' You're there. You've got to do it for two and a half hours. You just go. And you better be there. If you're not, they're going

**"I guess it's their way of getting [Dukat] back into line. They don't want him that likable. They need conflict. He's the most obvious for that."**

—Marc Alaimo, on Dukat—

to know it, and they're right there to let you know that they know. That's what being an actor is for me. I haven't done it in two years. I haven't done a play and it really bothers me. So I'd love to do a piece of theater."

Alaimo is also a partner with two of his friends in a popular restaurant outside of Los Angeles near his home. He described it,

saying, "It's a place for people to go, it's open and comfortable with good food. I go in and hang out. I don't have a lot to do there, because they're the restaurant people. They know so much more about it than I do. But I helped out at the beginning, I waited tables, and seated people for a while. It was fun. I liked that."

Do people recognize him? He said, "People know me. I've got 25 years [in the business]. So they recognize me from other stuff. People don't bother me anyway. It's not a big deal. Here people are just used to it, and that's good. I like the sort of anonymity."

So while he waits to find out what will happen to Dukat, Marc Alaimo continues to live life and enjoy it. Of course, he hopes Dukat will prevail and his character will not be killed off. He said, "I enjoy, I love this character."

Noted executive producer Ira Behr, to ease the minds of Alaimo's followers, "It's a great role, and he plays it like gangbusters. He's not the hero of the show, but he definitely does the job. There hasn't even been talk about killing Dukat. I can never say never, because you never know what's going to happen, but he can rest easy." □



what that prophecy meant.' We pretty much knew what those prophecies were going to be. Like I said, we don't work everything out in advance, but that was something we knew about."

Summed up Behr on the importance of the two parter, "We brought the Dominion back into focus as the leading villains in the galaxy for us, which I thought was important to do after the sidetrack of the Klingons."

## THE MAQUIS

The Maquis were originally brought to DEEP SPACE NINE as part of the backstory for VOYAGER. They were a group of Federation citizens united against the terms of the treaty between Cardassia and the Federation, which they believed unfairly removed them from their homes and lives. One Maquis ship lost in the badlands made its way to the Delta Quadrant with *Voyager*. And on *Voyager*, the Maquis and Starfleet officers have been forced to work together.

The Maquis continued to be active around DS9. In season four's "For the Cause," Kasidy Yates, Sisko's lover, was sent to prison for aiding the Maquis. And the station head of Starfleet Security, Michael Eddington (Kenneth Marshall), turned out to be a Maquis operative.

The last time we saw Eddington, he had betrayed Starfleet and Sisko, and was off with the Maquis. Not surprisingly, Sisko still felt it was his responsibility to capture Eddington and bring him to court-martial. In "For the Uniform," the hunt was on. The episode was written by Peter Alan Fields, former DEEP SPACE NINE producer, and generated quite a controversy because of the actions taken by Sisko, using a poison to force the Maquis off of a planet. Many fans

Quark takes a vacation on pleasure planet Risa in "Let He Who is Without Sin...", staffed by Vanessa Williams as Arandis.



Wallace Shawn as the Grand Negus Zek in fifth season's "Ferengi Love Songs," saved by Quark in his senility from destroying the economy of Ferenginar.

questioned whether or not Sisko should have or would have done something like that. Avery Brooks thought that the actions were unlike anything Sisko had done before.

Ron Moore, by this time co-executive producer, noted, "Now we've stirred it up and let people really argue about this. Sisko took an action, and took a step that probably Picard [Patrick Stewart] wouldn't have. That's what made it an interesting episode. I could see Kirk taking this action. It seemed to me like what Sisko did was basically even the playing field again. Eddington goes and poisons some worlds, puts some stuff in the atmosphere that makes the Cardassians have to leave. He didn't destroy the ecosystem or the biosphere, because he

wanted the worlds for the Maquis. Sisko just did the same thing, but did it to the Maquis, rendered some worlds uninhabitable to human life. It was pretty drastic action. He's out on the frontier, he has some difficult decisions to make, and it solved the problem. He pulled Eddington in off his ship and he got results. I respected him for doing it. It was a bold decision and it worked. I think sometimes the characters have to do the right thing, even if it's difficult, and make a tough decision, and not

continued on page 51

Worf and Garak finally get near the source of the transmission, they stumble upon a huge fleet of Jem'Hadar ships. Worf barely gets off a message to DS9 before they are captured.

With invasion imminent, Sisko makes plans to seal the wormhole, saying that the recent Borg attack depleted Federation forces. Dukat orders Ziyal to Cardassia, but she refuses. Worf and Garak are taken to an asteroid prison, where they find a dying Tain, as well as Martok and Dr. Bashir, who says he was captured a month ago. With his last words, Tain admits to being Garak's father. Garak is the only one remaining who can get Tain's hidden transmitter to work. On the station, Dax and O'Brien prepare to seal the wormhole as the other Dr. Bashir watches, and the Jem'Hadar ships approach. "To Be Continued."

"Five years ago no one had ever heard of Bajor or Deep Space Nine, and now all our hopes rest here."

—Gowron

## BY INFERNO'S LIGHT

★★★

2/15/97. Production number 513. Stardate 50564.2 Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by Les Landau.

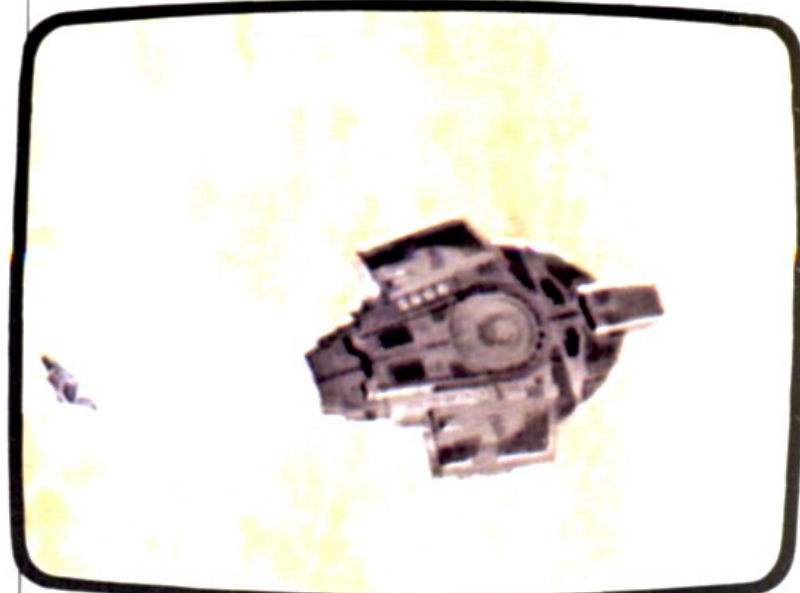
As the Jem'Hadar come through the wormhole, the attempt to collapse it fails, and Sisko discovers there is a saboteur on the station. The fleet comes towards them, and then veers off in the direction of Cardassia. Gul Dukat joins the Jem'Hadar fleet. He has entered into an alliance with the Dominion and is now the head of Cardassia. He tells Sisko to leave, his last "friendly" advice.

Worf finds that he must engage in ritual combat with one Jem'Hadar after another on the asteroid prison. Garak must work inside a wall to get the transmitter to work, afraid to admit to claustrophobia until he collapses. He revives just in time to send a message to the Runabout which beams out the prisoners just in time.

Deep Space Nine prepares for invasion, with the aid of Gowron and the Klingon fleet, what Federation ships can be spared, and even the Romulans. Kira and Dax take out the Defiant. A message gets through from the real Bashir just as the changeling Bashir leaves the station. He is heading for the Bajoran sun in a Runabout rigged with a bomb. Kira and Dax stop him. It turns out there was never a military confrontation planned. If the sun had exploded all the assembled ships as well as Deep Space Nine and Bajor would have been destroyed. Sisko convinces Gowron to keep the peace and reinstate the Khitomer Accords, and he leaves Martok as a Klingon presence on the station. Garak and Ziyal are reunited, as are Dax and Worf, and Miles and the real Julian.

Noted co-scripter Ira Steven Behr, "The two-parter is always exciting, because unlike most shows, you can work on it for a long period of

*Defiant*, after a warp speed chase in Bajor's system, stops a Changeling bomber in "By Inferno's Light."





time, back-to-back. You feel like you're painting a bigger canvas, so it's a very fulfilling exercise. I like shows that can use a lot of the recurring people like Garak [Andy Robinson], and it brought back Martok [J.G. Hertzler], who I think is a terrific character we have discovered. It was a good show. The only concern I had was when we watched the second episode. This is the fastest moving hour of television, at least of STAR TREK. You're jumping here, you're jumping there, this is set up, that's set up, you're paying this off, you're paying that off. It's a little overwhelming, and unless you're a fan who is paying close attention, is anyone going to get it?"

It's a nice touch for the writers send Kira and Dax out in the Defiant to do battle. They face the Dominion fleet, and later they stop the Bashir changeling. It's not often that a Federation ship, even the Voyager, has a woman in command and another at the helm, ready to fight with the odds overwhelmingly against them.

**"Why is everyone so worried about holograms taking over?"**

—Doctor Zimmerman

### DR. BASHIR, I PRESUME?

★★1/2

2/22/97. Production number 514. Stardate not given. Teleplay by Ronald D. Moore. Story by Jimmy Diggs. Directed by David Livingston.

A visitor arrives on the station, Doctor Zimmerman, the inventor of the emergency holographic doctor program, played by VOYAGER's Robert Picardo. Zimmerman is working on a new medical hologram for longer use, and Starfleet has selected Dr. Bashir as the template. This means Zimmerman will spend weeks working with Bashir and interviewing his friends and family.

Bashir grows uncomfortable at the mention of his parents, and asks Zimmerman not to interview them. Zimmerman immediately sends for them, and their arrival distresses Bashir enormously. It seems there is a dark secret in the Bashir family. I won't give it away yet. But the "B" story involves Zimmerman lusting after Leeta, to the distress of Rom, who almost lets her get away.

This episode explained a lot about Bashir, but it seemed strange coming just after we found out that we had been watching a changeling Bashir for maybe a couple of months.

It was fun to see VOYAGER's Robert Picardo as Doc Zimmerman and as the EMH. It was also fun to see Siddig as himself and as the "LMH" and all four of them together. But it was a bit gimmicky and the ending was too convenient. Executive producer Ira Behr promised that an episode is planned for next season to explore the effect of all this on Bashir.

For writer's comments and a look at the controversy about the dates of the Eugenics Wars, see "The Writing of 'Dr. Bashir, I Presume,'" right.

**Robert Picardo guest stars as Dr. Zimmerman who almost destroys Dr. Bashir's life and Leeta's engagement.**



# STAR TREK DEEP SPACE NINE

## DR. BASHIR, I PRESUME

*Zimmerman uncovers a skeleton in Dr. Bashir's genetic closet.*

By Anna L. Kaplan

The idea behind "Dr. Bashir, I Presume" began as a way to bring Robert Picardo's holographic doctor over from VOYAGER. "We knew that Bob was interested in doing it," said co-executive producer Ron Moore. "He mentioned it to me a couple of times. We just thought it would be fun. It was a show we wanted to do at some point, so we just kind of left it on the maybe list. As we talked about it, the natural story that everybody seemed to quickly glom onto was that the programmer would come aboard the station, to model a new EMH [Emergency Medical Hologram] program after Dr. Bashir. That made perfect sense. As soon as you said that, it obviously became a Bashir show."

At this point, the story began to change from a Zimmerman comedy into something else. Noted Moore, "Then it became a challenge of, 'What about Bashir are we going to do?' I had always wanted to find something out about Bashir's background, because I felt like he was the one character who had some mystery in his background. His story of how he joined medical school had changed three or four times. When Odo was going to Earth in the two-parter we did a year ago, 'Paradise Lost,' before Odo leaves, O'Brien says, 'Say Hi to my parents.' Bashir just says, 'There's nobody there that I need you to look up.' There's some odd reaction he has that implies there's some business on Earth that he doesn't want any connection to any more. I thought that was intriguing. So I wanted to find out something interesting about this guy's past. It made sense, that if Zimmerman comes aboard the station and starts looking into Bashir's past, he could find something out. It seemed like a legitimate way to discover a revelatory detail about

Bashir's background."

In a story session with Hans Beimler and Rene Echevarria the notion of genetic engineering came up. "What if his parents had genetically engineered him to be Julian Bashir?" said Moore. "I just thought it was a great idea. We all kind-of quickly grabbed onto that as what his dirty secret from the past was going to be."

According to Moore, Echevarria saw it as an opportunity to explain something that had been absent in the STAR TREK universe. "Why aren't they genetically engineering people?" said Moore. "It seems like in the 24th century it should be really, really common, if they want to do it. Yet it doesn't

**The happy family, Amsha (Fadwa El Guindi), Richard (Brian George) and Julian (Alexander Siddig), hiding a dark secret.**







Robert Picardo as Dr. Zimmerman, the creator of VOYAGER's EMH (Emergency Medical Hologram) comes to DS9 to research Dr. Bashir for the EMH system and uncovers a genetic skeleton in Bashir's past.

seem like it's happening anywhere in the Federation, and why is that? We felt that in Gene Roddenberry's vision of the future, that humanity is the one thing that you don't tinker with, that there was something precious about the way we are that Roddenberry didn't want to tamper with. It seemed natural that because of the Eugenics Wars and what had happened with Khan, that the Federation basically said 'No, we're not doing this. We're not going down this path anymore. This is a mistake. You don't screw around with who we are at the most basic and fundamental level. We're not going to genetically engineer anybody. If you do, you don't get into Starfleet and you don't get into medicine. We're going to put a firewall up and keep this from happening ever again.' That seemed like a great idea. It seemed like it explained something in the show's concept. It seemed like it gave us interesting material for the show."

It certainly changed the way people would view Bashir. "To me, it just explained Julian Bashir for the first time," said Moore. "I understood him. I understand why he was arrogant. I understand why he blew that question on the final exam in medical school. I understand why there are different stories about how he got into medicine, why he keeps his background at a distance, why he's single, why he doesn't have a family. All these things seemed to grow out of the fact that this is a kid that grew up, and in his teen years found out that he had been changed, that his mental gifts were given to him by his parents. He would have been less

**“It seems like in the 24th century genetic engineering should be really, really common if they want to do it. Yet it doesn't seem like it's happening...”**

—Scripter Ron Moore—

than what he is today, or so they told him. He said in the show, 'I was six years old, and you never gave me the chance to find out who I could have been.' This explains a lot about Bashir. This tells me where his personality comes from. He said at one point in the series that his father was a diplomat. I think he's covering. His father is the ne'er-do-well that

keeps going from job to job, and Bashir had learned to make up stories about dad. He became a practiced liar to cover over the truth about himself. It was a burden he carried for a long time. To me Bashir came into focus with 'Dr. Bashir I Presume.'"  
This brings up the question of how much lying Bashir has actually done. What else don't we know about him? Said Moore, laughing, "I don't know how much we'll play that, because it would have to have a story point, or a character point. Obviously, on the application to Starfleet Academy, if in box 24 it says, 'Were you genetically engineered?' he had to check no. There's been some chicanery that went around through his years. I think that the plea bargain that was negotiated with Starfleet regarding his dad is going to take him off the hook. I think he's definitely a guy who feels on some level, he can tell the truth now for the first time about who he is, and not try to hide it as much as he's been trying to hide it all these years. I don't think he's a superman. I think that's a misconception that some of the fans have. He's not Khan. They didn't turn him into that. They just tried to bring him up to the normal level of everyone else and then give him a little bit more.

**"You're the first woman I've ever been close with. I've never been able to let down my guard."**

—Odo

### A SIMPLE INVESTIGATION

★★1/2

3/29/97. Production number 515. Stardate not given. Written by René Echevarria. Directed by John T. Kretchmer.

Odo meets a mysterious woman in distress, Arissa (Dey Young). She is trying to get information from an Idanian on the station who is murdered. After being caught trying to gain entry to computer records, Arissa lies to Odo. Eventually she tells him the truth as she knows it, which is that she is trying to get away from the Orion crime syndicate and needs the information to do it. Despite her peculiar actions, Odo becomes quite taken with her. But she is not who or what she seems.

Noted scripter René Echevarria, "This is a show in which Odo meets a mysterious woman, troubled, who needs help. He becomes involved with her, and finally has a romance, as a shape-shifter. It has a woman-in-trouble, very film-noirish element, although not stylistically. Is she who she seems to be? Is she using him? Does she sleep with him because she wants to or because she is manipulating him? Of course he, being so neurotic, grapples with these things."

There seemed to be a question about whether or not Odo could actually have human-type sex. Therefore fans had differing reactions to seeing Odo in bed with Arissa. As a solid, he probably got quite familiar with human anatomy. He was reading books on the subject when he thought he was going to be solid forever. But in the original script, Odo was going to melt over Arissa, and make her into a glowing, shimmering figure. The idea was abandoned. Said Auberjonois, "Ira was worried that it would not live up to that image and it would just be creepy or weird."

It's appropriate that Odo finally meets someone who can recognize the needy, caring person under his gruff exterior. This is episodic television, and of course Odo doesn't get to keep this relationship, but the experience has changed him.



**"A Simple Investigation," leads Odo to fall for Arissa (Dey Young), hiding from the Orion syndicate. Or is she?**

**"Weapons is a growth industry."**

—Cousin Gaila

### BUSINESS AS USUAL

★★1/2

4/6/97. Production number 516. Stardate not given. Written by Bradley Thompson and David Weddle. Directed by Siddig El Fadil.

Quark's financial situation has gotten so bad that he is going to lose the bar. Just in the nick of time, so it seems, his cousin Gaila (Josh Pais) arrives, along with business partner Hagath (Steven Berkoff). Gaila invites Quark to join him in the arms business. He works out a system by which Quark can display weapons in his holosuites to potential customers, close deals, and have the transactions completed elsewhere out of Federation



space. Quark technically will not be breaking the law. Hagath seems very happy with Quark, but gives him a disturbing warning. Quark likes selling weapons, until the Regent of Palomar (Lawrence Tierney) arrives, with a request for something with which to kill millions of people. Will Quark help the Regent commit genocide?

Quark is always talking about the weapons business, but it's surprising that he would actually join Gaila, who, least we forget, tried to murder Quark by giving him the defective ship in last year's "Little Green Men." Why would Quark trust Gaila? Hagath was played perfectly by Steven Berkoff who is well-known for playing psychopaths, for example Adolph Hitler in the miniseries *WAR AND REMEMBRANCE*, or Victor Maitland in *BEVERLY HILLS COP*. You wouldn't want to go into business with these two.

Quark came up with a brilliant way to get rid of all his enemies at the end. Of course it was better than killing millions of people, but it got him off the hook just a little too quickly. Would Sisko and Dax instantly forgive him for what he had done? Armin Shimmerman has said at *TREK* conventions that he wants Quark to be more serious. Could this be what he meant?

Noted Hans Beimler about scripters Weddle and Thompson, "They did the first draft for us on 'Business as Usual,' which was another terrific show and they did a great job. Ira and I took a pass at it, but only because we had no time for them to do another one." This, along with their other work, earned Weddle and Thompson places on the writing staff for season six.



Quark celebrates his new weapons business with partners, Gaila (Josh Pais) and Hagath (Steven Berkoff).

"Nerys, I know more about the Cardassian government than anyone alive... Be my daughter one last time Nerys. Hear what I know, and use it as you see fit."

—Ghemor

#### TIES OF BLOOD AND WATER ★★★

4/12/97. Production number 517. Stardate 50712.5. Teleplay by Robert Hewitt Wolfe. Story by Edmund Newton and Robbin L. Slocum. Directed by Avery Brooks.

Ghemor (Lawrence Pressman) arrives on DS9 to visit Kira. He is the Cardassian who thought the surgically-altered Kira was his daughter in "Second Skin." He was also part of the Cardassian resistance. Kira hopes he will help the Cardassian people fight Gul Dukat and the Dominion.

It turns out that Ghemor is dying. By Cardassian custom, the dying tell all their secrets to their family, and Kira is the closest thing to family Ghemor has left. For Starfleet this is a tantalizing prospect, since Ghemor was in the government and could provide much information. Kira agrees to care for him as he dies, and listen. But this brings back memories of her own father's death, which she missed. The question is whether or not she can face him, or the memories of her father.

Noted scripter Robert Hewitt Wolfe explained, "'Ties of Blood and Water' was a story that was



Bashir with Worf (Michael Dorn) and Martok (J. G. Hertzler) in "In Purgatory's Shadow." We learned fifth season that Bashir is a genetically engineered specimen, akin to Khan (inset), played by Ricardo Montalban in "Space Seed."

So he's a smart man, he's a gifted man, but he's not a superman."

Khan, of course, is Khan Noonien Singh (Ricardo Montalban), seen first in the episode "Space Seed" from the original series, and brought back to the big screen for *STAR TREK II: THE WRATH OF KHAN*. Khan was a genetically engineered human, a superman of sorts. Earth's experi-

ments with genetic engineering went wrong, and led to the Eugenics Wars, which have been placed in the late 20th century from references in the original episode and movie. Expert Michael Okuda, technical consultant for *DEEP SPACE NINE* and author of *The STAR TREK Encyclopedia* put the end of the Eugenics Wars and the start of Khan's journey in the *S.S. Botany Bay* sleeper ship in the year 1996.

The Starfleet admiral at the end of "Dr. Bashir, I Presume" placed the Eugenics Wars 200 years before the time of DS9, which is in the late 24th century. That moves the Eugenics Wars up as much as 200 years. These dates were already being debated on the Internet and among fans. In *VOYAGER*'s "Future's End" the crew visit Earth in 1996 and there is no mention made of the Wars. So, why did Ron Moore choose that date? "That was a flat out mistake on my part," he said. "I was writing the speech, and it was about Khan. I was thinking about Khan, and I was remembering the speech Khan gives in *STAR TREK II*, when he's saying, 'On Earth two hundred years ago, I was a prince.' And the number 200 just stuck in my head because he said it. So I put it in the script. I just didn't make the calcu-

**“I think people can't hold continuity up as the be-all and end-all of the show. I'd rather that people debate... whether the show works as a story.”**

—Scripter Ron Moore—

lation. So it's just a screw-up.”

One of the *VOYAGER* writers suggested that the date was changed to go along with the fact that no one in the *VOYAGER* episode mentioned the Eugenics Wars. Moore flatly denied that. He said, "We never talked to *VOYAGER* about it. It was simply a mistake. The date of the Eugenics Wars is something that

we have been studiously trying not to pin ourselves down about, because obviously they aren't happening around us as we speak. I was a little surprised when they didn't mention them in the *VOYAGER* episode. But on *DEEP SPACE NINE* it was just a mistake.”

Added Moore, "What looked like the distant future in 1967 is not so distant any more. I don't blame them for not having the foresight to see that in 30 years this would become important in the series. That's the way it is. The continuity of the series, of all the series, is to me a really pleasant and cool thing. I like the fact that the *STAR TREK* universe hangs together as well as it does. But it's not perfect. There are some internal contradictions. And OK, so what? I think people can't hold continuity up as the be-all and end-all of what the show is about. I'd much rather that people were debating whether or not Bashir should be genetically engineered, and whether the show works as a story.”

It'll be interesting to see what changes are visible in the doctor now that his past is out in the open, or whether the reset button at the end of the episode was pushed. The fan historians will just have to figure out what to do with the Eugenics Wars. □



worry so much about keeping their hands clean, and not be so obsessed about what the rules are sometimes. I think that Kirk was more than willing to bend a rule every once in a while to serve a greater good. I think that's what Sisko did."

When Gul Dukat took over again on Cardassia, he made it clear that problems like the Maquis would be taken care of. Soon, most of them had been hunted down and killed. In "Blaze of Glory" Sisko and Eddington actually team up, because Sisko has been tricked into getting Eddington out of prison to save the remaining Maquis. Noted Behr, "Anything we use on DEEP SPACE NINE, no matter how small it may begin, can evolve into something quite interesting. I think Eddington is certainly an example of that. His character has evolved and grown. The two shows that he did this season, I think are two wonderful shows, and two wonderful Avery shows, Sisko shows. In 'For the Uniform' I thought Avery was wonderful, and 'Blaze of Glory'".

Noted Wolfe, "'Blaze of Glory' is the return of Michael Eddington, and although they don't want us to say this on VOYAGER, the death knell of the Maquis. It's about a last act of defiance by the Maquis."

Why do the producers of VOYAGER want the Maquis kept alive? Said Wolfe, "They don't want us to say that the Maquis are utterly and completely destroyed. The only Maquis left by the end of this show are basically the ones who are off in the Delta Quadrant. We put in a little line at the end saying that there might be more Maquis out there, who knows? They just didn't want us to say that the Maquis had been wiped out to the last man. I can understand that they have characters who are Maquis who believe in something, and that they don't want to say that they have nothing left at home. Part of it is that they're trying to get back to fight for their cause."

## THE FINALE

Fifth season's rousing finale, "A Call to Arms," sees the Federation abandon Deep Space Nine to the invading Dominion. "It doesn't say 'To Be Continued' at the end," noted writer Robert Hewitt Wolfe, who left the show after fifth season. "Obviously the guys are going to continue that story line in a number of shows next season, and I think



Michael Dorn as Worf in fifth season's "For th Uniform," providing DS9's link to THE NEXT GENERATION.

came true. The locusts came through the wormhole, veered away from Bajor and headed to Cardassia. By staying out of the Federation, Bajor was able to make a deal with the Dominion and stay relatively safe. But there will be a reckoning.

Behr talked about the new sixth season and the resolution of the story arc. "We're going to be doing shows that take place on the *Defiant*," he said. "We're going to see a show that's going to take place on the station. We're going to see what life is like under this occupation, which isn't really even an occupation. It's going to be different than the Cardassian occupation. We're going to be doing an episode that takes place almost entirely on the Klingon Bird-Of-Prey. We're going to have Worf on the Klingon ship with Martok. We will continue the Worf-Dax relationship, but somewhat by long distance, since they're going to be on two different ships. We're going to be doing a show about what happens when you're stuck on a planet, [with] two small forces having to fight their way to freedom. It's going to be an interesting arc. There's so much stuff going on, it's all nice little pieces of the puzzle, but you can't mistake the pieces for the puzzle."

"At the beginning of the season people will be seeing not only the regulars, but a lot of the fundamental, recurring characters as well, more than usual. You'll probably see Garak, and Weyoun, and Dukat, and Rom, a little more than you would usually see them, at least in more episodes, if not more scenes. We like them. So it's fun to use them. And eventually we're going to have to do a really cool, get back that sta-

that they've got some really exciting things planned. It's not something that's going to be wrapped up in one episode."

Behr felt that "To Be Continued" might give viewers false expectations of a quick resolution in the just beginning sixth season. "There's a laundry list of unresolved elements," said Behr. "We want to play with them all, and when you do that, you can't fit it all in one episode. I think we have nine guest stars. I'm not talking about one line. I'm talking about guest stars on the level of Dukat and Garak and Weyoun and Rom and Leeta, I'm talking about the heavy hitters, and it's cool."

So the prophecies

pitched by Ira's assistant Robin and her husband Ed, who's a newspaper writer. They thought it would be really cool to see Ghemor again. Since I created him, I agreed. They did the story, and I did the teleplay. It was probably one of the more personal things I've ever written. It's about Kira trying to take care of this guy while he's dying, and remembering how she feels like she let her real, biological father down. She missed his death by a few hours, and I missed my own mother's death by a day. I had finals at school. She told me to stay through finals and she passed away from cancer while I was gone. It's something I've always regretted, and I thought that it was an interesting story to tell. It was tough for me to write, to tell you the truth. It was very personal. It's very difficult for me to tell whether it's a good episode or not. Some things I'm a little disappointed in, but maybe that's because it's so close to me I can't really judge it. Avery [Brooks] directed it. He did a nice job, and got some really good performances out of Nana [Visitor] and Pressman."

This very personal story was diluted by the politics of the Cardassian-Dominion alliance. Gul Dukat attempts to take Ghemor back to Cardassia, and we meet Weyoun again, played by Jeffrey Combs. Weyoun was killed in "To the Death" last season. It seems that Vorta do not die, exactly, but are cloned with memories intact. While it may have been necessary to show the scheming of Weyoun and Dukat as part of the larger story of the station, and to get ready for future events, it distracts me from the real story here.

Weyoun is an interesting character. It is hard to imagine that Weyoun and Dukat will be a permanent team. One of them, or more likely both of them have schemes within their schemes.



Ghemor (Lawrence Pressman) tells Kira he is dying and wants to reveal all his secrets of Cardassian politics.

"Females and finances don't mix. Rule of Acquisition 94."

—Rom

## FERENGI LOVE SONGS

★★1/2

4/19/97. Production number 518. Stardate not given. Written by Ira Steven Behr and Hans Beimler. Directed by Rene Auberjonois.

Quark is depressed. Rom's news, that he is marrying Leeta, just makes Quark feel worse. So he pays a surprise visit to his mother, Ishka (Cecily Adams). He finds the Grand Nagus Zek (Wallace Shawn) in his closet. It turns out that Zek and Ishka are lovers. Before Quark can use this to his advantage, Brunt (Jeffrey Combs) shows up in his closet too. He bribes Quark into breaking up Zek and his mother, promising Quark his Ferengi business license back if he is successful. When Quark achieves this goal, he discovers that the Nagus is forgetful, and cannot handle the business affairs of Ferenginar. Quark's mother has been the power behind the throne. The delighted Brunt plans on taking Zek's place, as the stock market tumbles.

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# STAR TREK DEEP SPACE NINE

## LOOSE CANNON MAQUIS

*The sparks fly between Kenneth Marshall as Michael Eddington and Avery Brooks as Sisko.*

By Anna L. Kaplan

A stand-out episode from DEEP SPACE NINE's fifth season was "For the Uniform," in which Captain Sisko pursues and eventually captures Michael Eddington (Kenneth Marshall). Marshall's outstanding performance as Eddington, and the chemistry between the two men, helped make the show strong.

In many ways it was a unique episode. For one thing, the holographic communicator was unveiled, allowing the image of Eddington to be on the bridge with Sisko. The two actors were therefore face to face and not looking at viewscreens. For another, both men employed unusual tactics to gain advantage, using biogenic weapons. The script, which was written by Peter Alan Fields and apparently revised many times, posed many ethical questions. In "For the Uniform" Eddington came across as a larger-than-life hero of the people, not as the plain Starfleet officer and security chief seen on the station.

Playing a hologram had its advantages. Noted Marshall, "You weren't moving around. It was in a space where they could set up the cameras and you could just let the scene run. You could play it between the two of us, which is always an actor's delight. It's much more difficult when you have to set the camera up, do everything one way, and then, it's just cut into little bits. When scenes can be played all the way through the way you would in a play, for instance, the way it's written, they tend to have a life and a tension that is natural and can surprise you. [That] is the thrill of acting, really, when the scenes can take over. So it was pleasant to do that. I liked it a lot."

Marshall thought that the writers devel-



Kenneth Marshall as Michael Eddington, DS9's former chief of Starfleet security, a rogue Maquis officer who comes back to haunt Sisko in "For the Cause." Eddington has taken some surprising paths.

oped a very compelling story line between Sisko and Eddington. "I love it when they pair me off with Avery," he said. "There's just something special about the way they've written those two characters, the way that they come up against each other. It's interesting, because I think, in a way, they're very similar men. That's why they respect each other actually, but also find themselves in this situation. I think that it's a fascinating relationship that they have developed. And Avery is a terrific actor. Part of the joy of working as an actor, is not just what you are doing, but who you are doing it with, from actors to directors, the whole spectrum. I can truly say that I've really enjoyed that with them."

When Marshall was first cast as Eddington, neither he nor the writer/producers of DS9 knew what path the character would take. "When I was cast they said that this would probably be a recurring character," said Marshall. "I had no idea where he was going to go, which is kind of the interesting

lives for the characters."

Marshall said he was surprised with the direction the writers took the character. "I had no idea that I would go the way of the Maquis, but it actually all makes good sense in a way. To get to the level where he's gotten in Starfleet, the sophistication and life in the Federation has developed to such a level that I think it becomes easy to lose touch with what's real and organic in life. You see this happen all the time. People have these little epiphanies. They wake up and they realize this isn't really what life should be all about. Maybe it should be about something else. It should be about more personal, caring things. I think he was ripe to attach himself to this cause because of that."

Eddington was first seen in "The Search" when he was brought in to help look for the Founders and to replace Odo as head of security. Noted Marshall, "That very first episode they started the friction, tension, between Odo and me, but they went a different direction from that. I re-

thing about doing a character like that. If you're doing a play, it's written, and you know the life of that character. You know where it's going to go, and where things end up. But to be doing something that is open-ended, and you don't know where they are going to take it, is interesting. You can build a history for yourself. But even that you have to create. They don't give you anything in depth. It's pretty much up to you to decide where this guy came from. You have to make it interesting, really develop a life for your character. Mike Nichols, the director, said something once in an interview that has always stuck in my mind. He said, 'Only from absolute specifics can you generate a response.' I think for actors that's really true. So we do create those





Sisko (Avery Brooks) finds himself at the mercy of Eddington (Marshall) in "For the Uniform," an episode sparked by the dramatic chemistry between the actors and their roles that was evident early in the season.

member even another episode when Odo and I were actually working closely together. When they were trapped in the holosuite (in 'Our Man Bashir'), Odo and I were frantically trying to get them out, working together. We always had more of an amicable relationship than the other way around."

He added, laughing, "Odo's a hard person not to like. Maybe it's Rene. I like him a lot, he's terrific. You would have thought at the beginning with Eddington, that he'd probably be doing more scenes with Odo. But you see glimpses of this thing between Eddington and Sisko developing in other episodes. (In 'The Adversary') where they thought that I was a changeling but it wasn't me, we were in the dining hall together. It was just a scene where I came in and talked with Sisko. Somehow scenes between us just clicked. I remember in particular that scene. I just think that they probably sensed that, picked up on it, and maybe that helped them as far as the direction they wanted to take the character."

Still Marshall was surprised when he saw the script for "For the Cause." He said, "I didn't know he was going to become a member of the Maquis. It was not discussed ahead of time. After I received the script and read it, I did speak then with the [executive] producer. Ira Behr called me and told me why they were doing it, why they thought it would be an interesting choice to make for Eddington. It certainly made his character more interesting than if he just continued on the station as security chief when you have Worf, who was also a secu-

**“There’s something special about the way [Sisko and Eddington] come up against each other. They’re very similar. That’s why they respect each other.”**

—Kenneth Marshall—

rity chief, and Odo.”

After Eddington ran off with the Maquis, it was unclear when he would reappear. Noted Marshall, "They don't tell you for sure you're going to be back. They'll say, 'We'll see you again.' They don't say when or anything like that. You just know that it will be sometime when they decide to pick up that story line. How many story lines would you say there are going on at one time? There are so many that they could shift from one to another, so that you can't predict when. I was actually surprised that they came back to it so quickly this time, for this last one ['Blaze of Glory']. I don't know why. I just thought it would probably be longer before they returned to that story line. But you never know, which keeps it exciting."

It seems likely that the reaction to "For the Uniform" was part of the reason to bring Eddington back before the end of the season for "Blaze of Glory." Fans were caught up in the conflict between Sisko and Eddington, whether or not they agreed with Sisko's final solution. Noted Marshall, "I think they realized, 'We've got a good thing here. Let's run with the ball while we've got it.' I got feedback that it was not like any of the other [episodes] that I had done before. I knew they were very pleased. Ira called me before it was going to air, and said, 'Make sure you watch this one. We think it's really good.'"

He continued, "It's interesting. You find out when you've been working on the show how many people there are out there just in your daily life that watch STAR TREK. Of course they all give you feedback. They're a real good barometer of how good the

What is a Ferengi to do?

This show was called "Of Love and Profit" until the last minute. Scriptor Ira Steven Behr wanted it changed to "Ferengi Love Songs."

Hans Beimler, who wrote last season's "Body Parts" co-wrote this episode. He and Behr did a polish on "Business as Usual" and started immediately on the next Ferengi show. Noted Beimler, "We were in the Ferengi mind set. It was just great fun. Ira understands the Ferengi better than any non-Ferengi I know. We get to know a whole different side of Quark. His relationship with his mother, and his mother's relationship to the Nagus. It is crazy and absolutely wild as hell. Rene Auberjonois directed that and he did quite a nice job."

Jeffrey Combs is terrific as Brunt, and you would never suspect he also plays Weyoun. But this episode was a bit of a disappointment. With a cast like that, it should have been terrific. I think that the Ishka-Zek affair was just too sweet, with too many little endearing terms and mannerisms. Zek seemed so head-over-heels in love with Ishka that it was hard to believe he would dump her over a rumor, and then just as quickly take her back.

Now Quark has his business license back, and Rom and Leeta are getting married.



In the silly "Ferengi Love Songs" Quark's mother (Cecily Adams) woos the Nagus (Wallace Shawn).

**"This ship and all the souls within its hull are cursed. Death and dishonor walk these corridors like members of the crew."**

—Koman

### SOLDIERS OF THE EMPIRE

★★★1/2

4/26/97. Production number 519. Stardate not given. Written by Ronald D. Moore. Directed by LeVar Burton.

General Martok is given command of a Bird-of-Prey, the Rotarran, in order to try and locate the Klingon battle cruiser B'Moth. The B'Moth has disappeared near Cardassia, presumably attacked by the Jem'Hadar. Martok asks Worf to be his first officer. Dax surprises Worf by signing on as science officer. As they head toward Cardassia, it becomes apparent that the crew of Rotarran is on-the-edge. They have been defeated countless times by the Jem'Hadar and have lost many warriors. Dax tries to warn Worf that mutiny is possible unless they achieve a victory in battle. But Worf does not want to see that Martok is afraid to engage the Jem'Hadar. When they find the B'Moth inside Cardassian space, Martok refuses to cross the border. The mutinous crew turns to Worf, who must challenge Martok's leadership in combat.

Noted scriptor Ron Moore, "Martok has been given command of a Bird-of-Prey, but this is the crew from hell, that's really had a tough time out there fighting the Jem'Hadar. They're demoralized, and almost mutinous, and they suspecting Martok of cowardice. It gets to the point where Worf has to challenge Martok for control of the ship, and they do the knife fight. [Then] they go out to fight the Jem'Hadar. It's a rousing Klingon episode, complete with singing the Klingon national anthem. It was a





Marshall is best known to genre fans as the lead (credited as "Ken") in Peter Yates' 1983 science fiction epic, KRULL.

shows are. I got a response like I never had before from that particular show."

"Blaze of Glory" was written by Robert Hewitt Wolfe and Ira Behr. Noted Marshall about the experience, "It's always interesting, because you have different directors for every single episode. The director for this episode, Kim Friedman, was the director who directed 'The Search.' I thought that was very appropriate that we should meet up again on this episode. There were a lot more logistics to making this than the last one. The last one, you stepped into the holographic image, you did the scene. That was it. But this one, we're all over the place, and all kinds of stuff is going on, so there are all those new kinds of challenges."

Marshall noted, "That's where a lot of the craft comes into TV and film acting as opposed to stage acting. Anybody who says it's really easy is crazy, to do a good job with a part when you're filming it out of sequence, in snippets. The way the director's shot list is going to be for the day is based basically on what's most economical. Everything one direction, and then the other direction, just to save time and money. You have to keep track very meticulously about where your character is. You do the end of a scene, you do the beginning of a scene, and then you're doing the scene again, but from

a different angle. To put all that together so that if you look at it flows as if it was shot beginning to end, with the arc of the character going the way that it should, is a real challenge."

Marshall, who trained at Julliard in New York, has always enjoyed working in the theater. That was one of the things that kept him in New York for quite some time, along with a love for the city. He said, "Being in New York was a great time, because I could work with the Roundabout Theater and the Circle Repertory and the Shakespeare Festival, and Shakespeare in the Park. I love all the other arts that are there too, the ballet and the whole world of dance and opera."

It was in New York that Marshall first saw STAR TREK's most famous thespian, Patrick Stewart. He recalled, "I remember watching him do 'Richard II' in New York when the Royal Shakespeare Company came to New York. He was Henry Bolingbroke, and he was great. The wonderful thing about those actors who have come up through the system of the National Theater, the Royal Shakespeare Company, their regional theater there, they have a range that's astounding. And they do it effortlessly. That's why I like watching Patrick Stewart."

That among other things sent Marshall out to see STAR TREK: FIRST CONTACT. Also, he had worked on the set of the *Defiant* and with many of the crew. He said, "I had never seen one of the STAR TREK features before, but I went to see this last one. On the set everybody was talking about it. The night after the premiere, everybody was kidding Michael Dorn. Avery said, 'What did you do to my ship?' That's one thing about those guys. They have incredible senses of humor. There is such good humor on that set. Between Michael and Avery and Sid and Colm they can keep you in stitches. There have been times when we haven't been able to get through a take just because they are so funny. So I went to see the feature and I really enjoyed it as a movie. It's pretty neat to be sitting there and knowing you've been on that set, you know that ship, you know the people. It's exciting, watching the credits, seeing your friends on the crew. So it was special. It was interesting because I didn't see any of the old ones. I worked with Leonard Nimoy in MARCO POLO. We spent a long time together over in China surviving that, so we got to know each other really well. But I didn't see any of the other features."

Marshall continued his theatrical career in Southern California at places like The Mark

**“I got a response like never before from ‘Blaze of Glory.’ You find out how many people watch, a real barometer of how good the show is.”**

—Kenneth Marshall—

Taper Forum, La Jolla Playhouse, and Old Globe Theatre. After playing the title role in MARCO POLO, Marshall appeared often on television, guest starring on IN THE HEAT OF THE NIGHT, QUANTUM LEAP, THE COMMISH, and EMPTY NEST and others.

His film credits include AMBERWAVES, BERLIN 39, FEDS, LA PELLE, and KRULL.

KRULL was a 1983 sci-fi fantasy film in which Marshall played the lead. Said Marshall, "Peter Yates assembled an incredible cast for KRULL, Liam Neeson, Alun Armstrong, Francesca Annis, Freddie Jones. Really he had the crème of the English acting world over there in that, and I felt really honored to be in that with them. I wish we had a script that was really worthy of their talent. It was a real pleasure to be with them."

Marshall strives for a mix of acting work. He explained, "You have to do film, TV and commercials for your family. It's nice if you can strike a happy medium. I've always been able to keep a pretty good balance of doing that. I have three things right now, but I'm not sure whether they'll happen or not. I'm waiting to see. It's the maddening thing about this profession. You can't really go out and make it happen."

As for Eddington, "Blaze of Glory" appeared to be his swan song. But Marshall, who was thinking in a TREK way, noted, "There are lots of ways that they could still go. I could sit down and think of three or four different scenarios where he actually could [come back]. They brought two people back from the dead already that they just killed [Weyoun, played by Jeffrey Combs, and General Martok, played by J.G. Hertzler]. I'd be very sad if I never worked with these people again because I like them all very much. I enjoy working on that show. Another thing that's fascinating about this show, you never really know what's going to happen. It's STAR TREK." □

Eddington's holographic image confronts Sisko on the *Defiant* bridge in "For the Uniform," a dramatic two-man show that crackled with good acting.







Sisko (Avery Brooks) and O'Brien (Colm Meaney) are surgically altered by Bashir and join Worf (Michael Dorn, below) to unmask the changeling masquerading as Gowron in "Apocalypse Rising."

tion show."

The producers have other episodes in the planning stages, to be made after resolving the war, and doing the "cool" show when Sisko gets the station back. Noted Behr, "We're going to be doing something about Dax and her next host. We're going to pick up the fact that Bashir has been genetically engineered. We're going to look into that a little more, what it means for him now. We're going to be doing a show, I think, in which the Nagus has been captured, maybe by the Nausicaans. He's being held prisoner by them, and we have to do the rescue mission with the 'Magnificent Ferengi.' We're going to gather all the Ferengi. It's going to be like 'The Bar Association,' which I consider a more serious Ferengi show. We've got a lot of stuff in the idea stage, and we're looking forward to doing it."

Behr added, "I think that it should be another strong season. As long as people keep watching, we'll keep doing them. Keep watching, and keep watching the skies."

### FIFTH SEASON SCORECARDS

Behr was more than satisfied with the accomplishments of the just-completed fifth season. "I thought it was a strong season," he said. "I can only think of one episode that was personally disappointing in a way that made us gnash our teeth and allowed our heads to explode. Short of that one episode, I think we've been relatively happy. We've done the stuff that we always set out to do during a season, which is to expand the characters yet again, kind of give them new shadings, learn new things about them, keep them interesting. We certainly have enough material that we've set up to



keep us going into the new season."

Hans Beimler credited Behr's guidance of the writing team for the show's success. "The thing that I would like to make sure comes across is what a great staff this is. It's a very supportive staff. For many years STAR TREK had a different reputation, [but] not since I've been here. I get a tremendous amount of help from René Echevarria, from Ron Moore. They've all helped me take a pass at the scripts. Ira offered guidance that is invaluable. And the Vulcan [Wolfe], what do you say about the Vulcan? He's the best. But we actually like each other. I should actually speak for myself. I like the other guys. And Ira, this is the fourth show I've done with him, the fourth television series, and he's always been a terrific cheerleader, offered terrific guidance. He does everything so well. He writes well, he breaks stories well, he's supportive, he understands us, and he's respectful of writers. I think that the last is especially a key to the successful relationships we've all had here."

But DEEP SPACE NINE's ratings have not mirrored the show's artistic flowerings, eroding year after year. They stayed on top of the syndicated hour-long dramas until midway through the fifth season, when XE-

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Dax sees a mutinous crew as Worf and Martok face the Jem'Hadar with Klingon "Soldiers of the Empire."

treat for me to write, because I've done so many Klingon shows. This was like doing an episode of STAR TREK: KLINGON. It takes place completely on the Bird-of-Prey. You get to know all the crew members, and their interactions, and sing songs on the bridge. At the end of the episode, Martok asks Worf to join the House of Martok, to give up the House of Mogh. Basically, he takes Worf in and makes him a part of his family."

STAR TREK: KLINGON might not be a bad idea. The national anthem was terrific, especially at the end when they are all singing and on their way into battle. Dax really showed her stuff in this episode, reminding us that she was Curzon Dax and knows Klingons very well. The only drawback was that they did not even show the smallest bit of the actual battle.

"There's something I want you to know, something I've wanted to tell you for 200 years. I love you, Nerys. I've always loved you."

—Odo

### CHILDREN OF TIME

★★★

5/3/97. Production number 520. Stardate 50814.2. Teleplay by René Echevarria. Story by Gary Holland and Ethan H. Calk. Directed by Alan Kroeker.

On a survey mission in the Gamma Quadrant, the *Defiant* finds a planet with an unusual energy barrier that Dax wants to study. She convinces Sisko that it is safe to go down to the surface. After a rough ride, damage to the *Defiant*, and injury to Kira, they make it through the atmosphere. On the planet, they find a colony of 8,000 people, mainly human, with some Trill and Klingon mixed in. They are greeted by the colonies' leaders, Miranda O'Brien (Jennifer S. Parsons) and Yedrin Dax (Gary Frank). These two explain that when the *Defiant* tries to leave the planet, it will crash 200 years in the past. The crew will be stranded, and

In a possible future, Odo professes his love for Kira and dooms 8,000 "Children of Time" to save her.





# STAR TREK DEEP SPACE NINE

## CARDASSIAN SPY

*Andrew Robinson on getting his directorial start and the challenges of playing Garak.*

*By Anna L. Kaplan*

When Gul Dukat assumed control of Cardassia, Garak was, if anything, less likely to ever go home. His help was also more likely to be needed on the station. Said Robinson, "There's no question about that. That's why I'm happy about this next episode ['Empok Nor']. Because Gul Dukat has thrown in with the Dominion, they can't get the necessary parts that they need from Cardassia. So they have to go and



Robinson as Garak with Alexander Siddig as Bashir in second season's "The Wire," backed by some Klingon muscle (left). Bashir was the first to befriend the Cardassian spy on DS9.

season one's "Past Prologue." He developed a kind of friendship with Dr. Bashir, and in season two's "Cardassians" and "The Wire," the audience began to learn about this tailor, who was really a member of the Cardassian Obsidian Order. In third season's two-part story arc spanning "Improbable Cause" and "The Die is Cast," Garak joins with Enabrain Tain, his mentor in the Obsidian Order, in an abortive mission with the Romulans to destroy the home world of the Founders. "He thought that was going to be his ticket, that he was going to get back in the good graces of Cardassia and the Obsidian order," said Robinson. "Instead it all blew up, and at the time, I think Garak would rather have died

than have gone back to Deep Space Nine. But he didn't. He went back, and that last scene of that two-parter, Odo tells him, 'You're a good tailor. You might as well clean up the shop and get it working again.' That's when I felt that he is truly stranded, and all hopes of him leaving were gone."

Robinson's favorite Garak episodes are "The Wire" and then the third season's two-parter with Tain. He said, "I think those are quintessential Garak episodes. In 'The Wire' I just loved the script. I felt that it was a serious piece of work. I like those TREK scripts that are short on action and long on character and plot."

In the just-completed fifth season's two-part story arc "In Purgatory's Shadow," and "By Inferno's Light," we learn that Tain (Paul Dooley) is actually Garak's father. Garak reconciles with him as he watches him die in a Jem'Hadr prison. Garak saves the day by overcoming his claustrophobia in a prison crawlspace to link up communi-

cherishes the role of Garak and his semi-regular status on DEEP SPACE NINE since his debut in the role first season. "I don't think I've ever had more fun with another character than I've had with him. He's very interesting to play, simply because he exists on so many levels. What you see is just the tip of the iceberg, and he's never telling the truth, or almost never. In order to play Garak, you, the actor, have to admit that you are lying, and that the truth is something other than what he is saying, or what he is trying to appear, or presenting to people. That means you have to come up with a very strong subtext for the character. I think one of the reasons that Garak is perhaps as popular as he is, is because the audience knows that there is something going on underneath him that's quite different from his appearance. That always interests people."

Looking back over the last five years, it seems that Garak has been revealed little by little, layer by layer. He was introduced in

scavenge the parts from this dead station, and obviously Garak is the most likely person who can help them."

Garak, the Cardassian tailor-cum-spy aboard Deep Space Nine, played by Andrew Robinson, was featured in some outstanding episodes fifth season, including "By Inferno's Light," in which Garak confronts the death of the father who abandoned him, and "Empok Nor," in which he stalked O'Brien on a deserted Cardassian station in a drug induced frenzy. Robinson





With Michael Dorn as Worf, facing down an armed Jem'Hadar jailer in fifth season's "In Purgatory's Shadow," an episode in which Garak's heroism saves the day.

cation with a rescue ship. Noted Robinson, "All the claustrophobic stuff was a lot of fun to do, although at the time, I had the flu. I am a little claustrophobic myself, and I was in this tight space, so it very uncomfortable to say the least."

Robinson also relished fifth season's "Empok Nor," set on an abandoned Cardassian Deep Space Station that's been booby-trapped. "There's a lot of heavy dramatic scenes, which I enjoy playing," he said. Nevertheless, with Gul Dukat in control of Cardassia and Garak stranded for good on Deep Space Nine, the actor expected to be utilized more fifth season. "Usually each season, Garak is involved in episodes where he moves the plot along, and he becomes instrumental. I felt in this season that he was not really engaged as much as I thought he would be. For instance, when you realize that Garak could never go back to Cardassia, and that he was really stranded on DS9, you would think that he would be more integrated into the business of the station, and there would be more interaction between Garak and the other characters. I felt that that really hadn't happened."

Besides his work on DEEP SPACE NINE, Robinson is planning a theater production which he hopes to direct. And, as he said, "Like every other actor, I'm out there auditioning."

Robinson is a veteran stage actor who helped found the Matrix Theater in Los Angeles. He has directed theater, and was honored by the Los Angeles Drama Critics Circle for directing Samuel Beckett's

**“ [Garak] is very hard to play simply because he exists on so many levels... In order to play him you have to admit that you are lying. ”**

—Andrew Robinson, Garak—

"Endgame" and Harold Pinter's "The Homecoming." After receiving these awards, Robinson decided it was time to try directing television. He approached the STAR TREK producers with his request. Recalled Robinson, "Last year I directed a couple of plays here in L.A. and they were very successful, so I figured that now is the time to ask them,

since there was a certain amount of positive publicity, and they agreed. And at the beginning of the season they scheduled me to do one DS9 and one VOYAGER."

Robinson's DEEP SPACE NINE assignment was the first television directing he had done. "With every director, you have to serve a kind of apprenticeship," he said. "So I followed some directors around. I followed Les Landau, who does a lot of TREK episodes. I followed Cliff Bole, and went to the various departments, and sat in the editing room, went to production meetings. It really is quite wonderful [Trek supremo]. Rick Berman insists that you do that. I even hung around with Jonathan Frakes on FIRST CONTACT. That was a film, so that wasn't going to help me a lot in terms of directing television, but it was a lot of fun. Jonathan is a great guy to hang around with. He's got such a terrific sense of humor."

The episode Robinson drew in the directing rotation was DEEP SPACE NINE's romantic comedy, "Looking For par'Mach in All the Wrong Places." Noted Robinson, "I was really happy with it. There was a lot of anxiety, of course, that being my first episode. Even though you do a lot of preparation, *nothing* prepares you for actually do-

Kira will die of her injuries. But the others will eventually make lives for themselves. The 8,000 inhabitants of the planet are their descendants. Yedrin is Dax's current host.

Sisko points out that now that he knows what happened, he can prevent the accident, which he must do to get his crew home. But if he does, the timeline of these people will cease to exist, as will they. This becomes even more complicated when Kira meets the planet's Odo, who confesses his love for her. Kira decides that she is willing to give up her life so that these people may live. The others are not sure, and struggle with the ethical dilemma.

Noted co-executive producer Ron Moore, "It's an interesting moral dilemma. Odo on the planet, who's 200 years older, sees Kira and says, 'I've waited two hundred years to tell you this. I love you. I've always loved you.' He lets the cat out of the bag finally.

Kira and the DS9 crew ultimately decide to sacrifice themselves to save their descendants. Noted Moore, "From her point of view, that's the way the prophets intended it. They fly the Defiant out towards the energy barrier, but then the Defiant veers off, and doesn't go back in time. Somebody changed the flight plan. The community has vanished, they cease to exist. All 8,000 people are gone. The Odo from the community is the one that changed the Defiant's flight plan, because he loved Kira, and he didn't want Kira to die. It's the man who sacrificed 8,000 people for the woman that he loved."

This was a beautiful episode, a nice distraction from the tension and misery on the station. One could spend a lot of time trying to take apart the time paradox, but it's better to accept the episode as presented and enjoy. The people on their planet, and their lives, were so simple and attractive, that I could see that some of the crew would be willing to go down that path. By letting Kira argue one side, and O'Brien the other, we got to see both sides of the ethical problem. Of course, they couldn't stay. Having the other Odo change the flight plan was an interesting way out of the story. Now Odo and Kira will have to deal with their new knowledge.

Rene Auberjonois really liked doing the episode, especially with Odo's new appearance. He said, "I love the costume. I love the look." He hopes the fans respond in a positive way so he can convince the producers to move Odo in that direction.

**"I don't intend to fight you, Captain. I intend to kill you."**

—Michael Eddington

### BLAZE OF GLORY ★★1/2

5/10/97. Production number 521. Stardate not given. Written by Robert Hewitt Wolfe and Ira Steven Behr. Directed by Kim Friedman.

Sisko learns that the few remaining Maquis

**Nog gains General Martok's respect as Michael Eddington redeems himself in a "Blaze of Glory".**





have made a last-ditch effort against Cardassia, by launching a number of cloaked missiles at the planet, enough to kill millions of Cardassians. Sisko visits Michael Eddington in his prison cell, and tries to convince him to stop the missiles. To do that, they would have to find the launch site and know the codes. Eddington knows, but does not want to help Sisko. Sisko takes him out in handcuffs, finally convincing him to help once they are in the badlands and the Jem'Hadar are closing in. Eddington uses his knowledge to take Sisko to the planet where he says the missile launch site is. There they find the Jem'Hadar, a lot of dead Maquis, and some other surprises. Eddington redeems himself in Sisko's eyes by giving up his life to save the last of his comrades. The "B" plot involves Nog successfully gaining the respect of General Martok.

After "For the Uniform" the writer/producers of DS9 wanted to bring back Eddington because of the wonderful chemistry between him and Sisko. Noted scripter Robert Hewitt Wolfe, "'Blaze of Glory' is the return of Michael Eddington. It's about a last act of defiance by the Maquis. It turns out to be a ruse. Eddington is tricking Sisko into going on a rescue mission to save a bunch of the Maquis who have been trapped. The Maquis have been hunted to extinction by the Dominion and the Cardassians. So it's a show about the two of them and the conflicts between them. To a certain extent, Eddington blames Sisko for the fall of the Maquis, and there's quite a bit of conflict between the two of them as they're on their way to this mission. Ken Marshall does a really nice job as Eddington. [He and Sisko] have a really cool chemistry together. They have a believable conflict between them. I really like Eddington. He's a uniquely DEEP SPACE NINE character, in that he's a guy who we got to know as a secondary character who turned out to be a lot more important, and grew through the course of the series."

Marshall does good work as Eddington. This episode jumped around too much, though, and did not reproduce the tension in "For the Uniform." For that reason, it was somewhat of a disappointment. The two men had good moments in the Runabout together, and Eddington did go out in a blaze of glory.



Sharing a drink at Quark's bar with Bashir in second season's "The Cardassians." With Garak's ties to Cardassia now cut off, Robinson would like to see his character more integrated into the DS9 ensemble.

ing it. Anything that can go wrong will probably go wrong. You have to be absolutely adaptable and flexible. Thank God that the crew was experienced. I relied a lot on them, which you have to do anyway. But I especially relied on my first A.D. [B.C. Cameron] and director of photography [Jonathan West] to help me solve a lot of problems that a more experienced director would have less trouble with. I had a first day shooting, the classic nightmare. It was a Friday. The crew was tired. The director before had worked them really hard, and I had the toughest stuff in the script to do that day. By the time I finished that day's work, I thought, I don't ever want to do this again as long as I live. But then it got easier and a lot more pleasant and I got a lot more confident about it. I was very happy with the way it turned out. I say that because I think my strength as a director is in working with actors. I felt that we got the performances on film, and that's the important thing. If it comes down to a choice of being technically expert, and able to work with actors, I would rather be stronger working with actors. This is my first taste, of course, but I find that I'm much more interested in performances and in making sure that the characters are fulfilling the obligations of the story."

After working on a DS9 episode filled with Klingon mating practices, Robinson got his VOYAGER assignment—"Blood Fever," about the Vulcan Pon farr, its effects on the Vulcan Ensign Vorik (Alexander Enberg), and its transference to the half-Klingon B'E-lanna Torres (Roxann Dawson). It seemed like a funny coincidence to Robinson, who noted, laughing, "Early in my career I was typecast as a psychopathic heavy after [playing Scorpio in] the movie DIRTY HARRY, and now as a director, I'm being typecast as the sex and violence guy. It was pretty much by the draw. You are in the rotation, you have

your number, and whatever script comes up, that's the script that you get. First it was the Klingon mating practices, and now I'm dealing with Vulcan and Klingon mating practices. It was pretty funny."

Robinson had an easier time directing VOYAGER. "My experience wasn't as anxiety-ridden simply because I had 'par-Mach' under my belt. The thing that was wonderful about 'Blood Fever' and 'par-Mach' as well, was that you had that sexual tension, so that worked out beautifully. You had these characters who were obviously attracted to each other, there was something going on with them, and there was also the natural, built-in tension to get them together. So I was really grateful that I had gotten those scripts."

Robinson was very happy with the performances of the actors in both episodes. He said, "The actors have to be willing to go there, because if the actors balk, and don't want to go there, then there's nothing you can do. It's totally up to them, especially in these two stories when so much of the story is told from the emotional point of view. Worf's passion for Grilka [Mary Kay Adams], then Quark's passion for Grilka, and the same with the VOYAGER people, they really have to go for it. Somehow it worked. Sometimes it doesn't. But I'm glad in these case it did work."

Garak left Deep Space Nine in the fifth-season finale "A Call to Arms," joining the exodus of Starfleet personnel. No doubt Garak will return next season as Sisko tries to get Deep Space Nine back. Marc Alaimo, who plays Gul Dukat, thinks that perhaps Dukat and Garak will finally face off. But Robinson said, "I have no idea. None whatsoever. You absolutely never know. You piss somebody off and the next thing you know you're gone."

But it's hard to imagine the station without Garak, whoever he really is. □



The dark, abandoned "Empok Nor" is the proving ground for Garak's deadly talent for assassination.

"Lately I've noticed everyone seems to trust me. It's quite unnerving. I'm still trying to get used to it."

—Garak

## EMPOK NOR

★★★1/2

5/17/97. Production number 522. Stardate not given. Teleplay by Hans Beimler. Story by Bryan Fuller. Directed by Michael Vejar.

O'Brien is unable to make necessary repairs to Deep Space Nine because he can no longer obtain parts from Cardassia. He takes a team to Empok Nor, a deep space station similar to DS9 that the Cardassians abandoned, to get some of the things



NA and HERCULES started to overtake them. Of course it is a much bigger playing field, with many science fiction and fantasy shows for audiences to watch.

The producers don't worry about the show's ratings. "Nothing is said about them," noted Beimler. "We're not breaking any ground there. We're in the fifth season of a syndicated

series, being made for a sixth year. As far as I'm concerned, the shows are good. We can't sit around and concentrate on the ratings, and we don't. No one really hits us over the head with it, not Rick Berman, or the studio. They comment about the show, and the quality of the show. They set some high standards for the show, and as long as we deliver those, that's all that's ever discussed."

Noted Behr, "When you're in the fifth season of a show and you're facing a sixth, a lot of the concerns you've had in the past aren't there any more. You're just going to do the best possible show at this point. You're not worried about being canceled, or you're not worried about ratings any more. The show is there and the history of the show has already been written to a large extent. So you just do it. You do the shows that interest you and hope that they'll interest everyone else. When you're doing 26 episodes a season, and when you're doing five seasons, you really look for those special things, just like 'Trials and Tribble-ations,' or like 'Our Man Bashir' from a few years ago or 'Little Green Men' something that feels a little different, and gives you a chance to have some fun personally. The

**“When I look back on this, I’ll regret we never had the opportunity to be the only game in town. It hurt VOYAGER and it hurt the perception of DS9.”**

—Ira Behr, executive producer—

biggest fear is that you're just going to start grinding out episodes. We've tried not to do that."

#### A SEVENTH SEASON?

While the producers are concentrating on the sixth season, to begin with the first five or six episodes that will resolve the conflicts set in motion during the fifth season, the question still

hangs in the air. Will next year be DEEP SPACE NINE's last, or will it go seven years or even longer?

Rick Berman told the *Star Trek Communicato* last May that he expected a seventh season for DEEP SPACE NINE. When asked about this, Behr said, "I think that there is more of a chance than there was in the past that there will be a seventh season. But there is certainly no decision yet on whether there will be a seventh season."

Ron Moore offered this opinion. "Everyone's contracts are through year six. Pretty early on in season six, Paramount is going to have to make the decision on whether there's going to be a seventh. That's going to be almost strictly a monetary call. It depends on the ratings, it depends on how much the affiliates are willing to pay for a year seven. Also, how much is the overall syndication package worth? How much more can you sell seven seasons of episodes for, than six? Is that number enough to justify the production costs of producing a seventh year? So it's all out of our hands. Personally I think season six will be the last season. But that's just a guess."

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Bashir (Alexander Siddig) is discovered rotting in a Jem' Hadar prison in "In Purgatory's Shadow," raising questions about the Bashir on the station being a fifth columnist out to destroy DS9.



he needs. Empok Nor has been booby trapped, so O'Brien brings Garak along, as well as Nog and an engineering team. While Garak is able to get them onto the station, they are unaware of the real hazards there. Some Cardassian soldiers are awakened from stasis when the power comes on. They have been given a bioactive compound that acts like a psychotropic drug, turning them into xenophobic murderers. Garak gets some of this drug on his skin, and without realizing it, he becomes as crazed as the other Cardassians. He stalks them, and then the members of O'Brien's team, who are now stranded on Empok Nor.

Andrew Robinson thoroughly enjoyed taking Garak down this murderous path, comparing this episode to "The Wire" from season two, and saying, "It's a real old-fashioned Garak episode."

Noted scripter Hans Beimler, "I'm very very proud of that episode. The director, Mike Vejar, did an absolutely terrific job, and the director of photography [Jonathan West] also set the mood of the station. You'll never see the station the way the station looks in the show. Again, this has been a process. If you read the first draft you wouldn't have been so impressed. A lot of people helped me to make that work."



Jake and Nog bid for a trading card to enliven father Sisko's mood, but it may not be "In the Cards."

**"Even in the darkest moment, you can always find something that will make you smile."**

—Sisko

#### IN THE CARDS

★★★

6/7/97. Production number 523. Stardate 50929.4. Teleplay by Ronald D. Moore. Story by Truly Clark and Scott Neal. Directed by Michael Dorn.

Sisko and the senior staff are unable to shake off the depression they are all feeling as they await the coming war. Kai Winn comes aboard the station to meet with Sisko and with Weyoun. Weyoun offers to sign a mutual non-aggression pact with Bajor, and the Kai looks to the Emissary for guidance. Meanwhile, Jake has taken it upon himself to cheer up his father. Using Nog's latinum, he bids on a chest of antiques that contains a Willie Mays baseball card. A scientist named Dr. Giger (Brian Markinson) outbids him. Dr. Giger plans to use some of the old equipment in the trunk to help him with an outlandish device he has created to stop aging and death by preventing cellular boredom. He agrees to trade Jake and Nog the card in exchange for a laundry list of supplies.

In order to obtain the things for Dr. Giger, Jake and Nog wind up doing favors for Kira, Worf, O'Brien, and Bashir. But Jake refuses to tell anyone why. After Dr. Giger disappears, Jake and Nog incur the wrath of Sisko and Kai Winn, as well as Weyoun, all of whom think their behavior has been very strange. Eventually Jake obtains the card, and his father, along with all the recipients of Jake and Nog's help find themselves feeling happier.

Noted scripter Ron Moore, "It's a light-hearted show. It's primarily Jake and Nog. The premise is, Sisko's pretty depressed. Everyone on the station is



# STAR TREK DEEP SPACE NINE

## JEFFREY COMBS, WEYOUN

*One of the show's favorite villains talks about putting on pleasant facades and unpleasant masks.*

By Anna L. Kaplan

On DS9, Jeffrey Combs plays both Brunt, the weasly representative of the Ferengi Commerce Authority, and Weyoun, the Vorta who died in fourth season's "To the Death" but was cloned and reappeared fifth season in the episode "Ties of Blood and Water." Because Combs spent so much time as the Vorta this season, he wanted to talk about Weyoun who, in league with Gul Dukat (Marc Alaimo), proved to be a very serious threat, and in the last two episodes, "In the Cards" and "All Call to Arms," helped seal the fate of *Deep Space Nine*, capturing the station for the Dominion.

He discussed Weyoun's life, death, and life, noting, "'To the Death' actually was the first time Weyoun appeared. He promptly got killed at the end of that episode. But as the writers would have it, they merely decided that the Vorta are aliens very adept at cloning, so Weyoun can come back with nothing lost. I made this decision that he's really beyond a clone, because clones are really duplicates of something with none of the memories and impressions retained. But the Vorta have probably succeeded in being able to clone with everything intact, including memory. He knows who the captain is, he doesn't have to be reintroduced. He's got it all, which is kind of a scary thing if you think about it."

Combs said about his appearance in "Ties of Blood and Water," "I didn't really do a whole lot in that episode. I think the primary function of that was just to sort of tie me in with Gul Dukat. [We learned] that the Vorta can't be poisoned, that they have a sense of fun. They do love games. That's



Combs as Weyoun, the Vorta who attempts to conquer the Alpha Quadrant with diplomacy, backed by the threat of armed conquest in alliance with the Cardassians.

the one thing that I'm exploring—their genuine joy and a childish enthusiasm for everything. So at least we got that conveyed in that episode."

Weyoun next visited the station in the season's penultimate episode, "In the Cards." Said Combs, "It really focuses on Jake and Nog [Aron Eisenberg] trying to get a baseball card for Captain Sisko. I'm on the space station for diplomatic reasons to meet with Kai Winn [Louise Fletcher] and see if we can come to some sort of an agreement with Bajor on a non-aggression pact. I'm there having a diplomatic meeting, but I've also got tentacles out for espionage. These boys are doing some pretty odd things, and meeting with, as I say at one point, virtually the entire senior staff of *Deep Space Nine*. They're meeting with Kai Winn immediately after I've left her, to say nothing of the fact that Jake is the captain's son, and the other is a Starfleet Academy cadet. It's all very suspicious to me. So I pull them in near the end of the episode,

and do an interrogation on their activities. I think that you see the lethal side of these [Vorta]. They'll hold no quarter. They won't take any nonsense. But then as soon as he sees that everything that they've been doing is innocent, the pleasant front comes back."

He continued, "Sisko knows that I've come aboard. In fact he meets me when I come aboard, and in no uncertain terms tells me he's not pleased to see me. Then I go ahead and have my meeting with Kai Winn, and it appears that the talks do come to some kind of fruition. It's very much court intrigue. Kai Winn and Weyoun are worthy opponents. We go through the gestures, and

we're very friendly with each other, but we can both be lethal. So I think there's mutual suspicion and respect there."

"She's not fooled by me. She reaches out and grabs people's ears [to examine their spirit]. She does that to me, and she's not too pleased with what she gets there. I say something like, 'I'm really pleased we had this meeting. I feel that you and I have so much in common. We're really very much alike.' She reaches out and touches my ear and says, 'No, we're not at all alike.' She touched the dark spirit of the Vorta there. Of course, I tried not to have my smile crack even when she did it. The facade is intact."

Combs enjoyed working with Academy Award-winner Fletcher. He noted, "I only had the one scene with Louise. She's a wonderful lady, wonderful actress. We were very Machiavellian. We wore smiles, but they were sort of forced and diplomatic. She really captured the tone of diplomats dancing around each other. Not every one can pull that off. She's just very gracious and very





Combs, who has played a variety of Trek roles is best-known for his horror parts, including H.P. Lovecraft's mad scientist Dr. Herbert West (above) in the RE-ANIMATOR series.

friendly, I mean as the character, and certainly as a person."

After sealing the non-aggression pact with Bajor, Weyoun plays his hand in 'Call to Arms,' the season's finale. "I come back to *Deep Space Nine* to have a heart to heart diplomatic talk with the Captain, and it's really a wonderful scene. We're saying one thing, but knowing another.

It's pretty clear, that [the Dominion is] going to attack. Even though I give him every assurance that we aren't, he knows full well that I'm lying out of my teeth. I know full well that his reassurances to me are only an attempt to lull me into a false sense of security."

Combs finds it interesting to do such scenes with Avery Brooks. "At this point, I've done two really good, elongated scenes with Avery. He's so great to work with. He's always completely and totally focused and you never know quite what he's thinking, but you never know quite what anybody in life is thinking. He's a very interesting actor."

He continued, "So the next time you see me, I'm standing next to Gul Dukat on one of the main ships, forces attacking. And attack we do. One of the final scenes of the episode is our walking into the captain's office and taking over. Gul Dukat feels that it is his rightful place to be sitting in that chair. I suspect that the Vorta and the Dominion are using Gul Dukat for his ruthless, aggressive ambition, but we're perhaps the true power behind the throne. That all remains to be seen, because I don't know what the writers have in mind. But I played some of my dialogue as if we were already

**“It’s a pretty ugly alliance. Gul Dukat and Weyoun are such an interesting contrast; he’s all testosterone and Vortas are very gentle and pleasant cobras.”**

—Jeffrey Combs, Weyoun—

having a little bit of friction, a tenuous alliance at this point, even though we're flushed with victory. I don't think the Vorta trust anybody, or the Dominion trusts anyone, but they will certainly use them for their own purposes. I think we feel that we can at least get what we want, and then perhaps do away with [the Cardassians] at a later time. I'm sure that they feel the same way.

It's a pretty ugly alliance, but very fun. Gul Dukat and Weyoun are such an interesting contrast, because he's all testosterone, and the Vortas are very gentle and pleasant cobras."

Combs wears extensive makeup for both Weyoun and Brunt. "My makeup for the Vorta takes about 2½ hours, and yet when you see the Vorta it doesn't really look all that complicated, but it is," he said. "I have to bounce back and forth between makeup and hair. So it takes longer because of all that. When I play the Ferengi it takes about an hour and a half.

"I would say the Ferengi makeup is harder to wear, because you are in this little, cotton cocoon that dulls your ability to hear. After a while my head starts to ring, this high-pitched ring. As an actor I find it hard, because I don't have my ears to tell me if I'm getting the subtle things that I want. I just have to guess. You have to trust that you're speaking in a normal voice and other people can hear you, even though to you it sounds like maybe you should speak up. I'll tell you, it's such a blissful feeling when it comes off, it's like going off on a hot air balloon. You're just released, the shackles are undone." Combs said, laughing.

kind of down. There's all this stuff weighing on their shoulders, the Dominion, and the crime rate is up, and there's this real kind of depression going through the station. Jake wants to cheer his dad up, and sees there's an auction coming up. This abandoned ship was found, and there's all these items, and in among them is a baseball card from the 20th century. He wants to get the baseball card for his dad. They lose in the auction. There's this mad scientist who has the card, because he bought this other material that was in the same auction, and Jake and Nog are trying to buy the card from him. But in order to buy the card they've got to go to O'Brien to get the piece of tech for the guy, and O'Brien wants [something]. It's this long chain of chasing the baseball card through the station. It's a romp."

Brian Markinson's Dr. Giger is a hoot and it is fun to see what the Nog and Jake would come up with. Especially fun is the scene at the end during the "Captain's Log" when Giger is helping Weyoun into his device. This episode along with others also conveyed the sense of impending doom.

Michael Dorn directed the episode. Noted Aron Eisenberg, who plays Nog, "It was fine working with him. I really respected that he took the time out to talk to me personally over a couple of things. We had a reshoot of one scene. Three times we had to shoot one scene. It was the scene where I was stealing the teddy bear from Chase Masterson's room. I hope it comes off well."

**"I promise I will not rest until I stand with you again, here, in this place where I belong."**

—Captain Sisko

## A CALL TO ARMS

★★★1/2

6/14/97. Production number 524. Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by Allan Kroeker.

Rom and Leeta plan their wedding, while O'Brien and Sisko watch yet another convoy of Jem'Hadar ships come through the wormhole. Starfleet intelligence reports that the Romulans have signed a non-aggression pact with the Dominion, as have many others from the Alpha Quadrant. This leaves the Federation and Klingons to defend the Quadrant. Starfleet orders Sisko to mine the wormhole, so that no more ships can come through.

O'Brien, Dax, and an anxious Rom come up with a plan to make small, cloaked, self-replicating mines. When Dax and O'Brien take the *Defiant* out and start placing the mines, Weyoun arrives on DS9 to demand their removal. Sisko and Weyoun talk about compromise, but they both know the time for talk has ended. Afterwards, hoping to keep Bajor out of the coming war, Sisko convinces Bajor to sign a non-aggression pact with the Dominion (remember the prophecy?). He expects an attack on the station within a day. He tells his crew that they will get no assistance from Starfleet. Its resources will be used elsewhere. Their orders are to mine the wormhole, prepare for attack, and defend the station

**Sisko and Kira begin their plans for the defense against the oncoming Dominion and Cardassian troops.**







Combs as Weyoun (l) and Marc Alaimo as Gul Dukat, a tenuous alliance. Below: Weyoun negotiates with his attack dog Gul Dukat in "Ties of Blood and Water."



Speaking of Ferengi, Combs immediately changed his voice so that he sounded like Brunt, even without the teeth. How can he play parts as different as Brunt and Weyoun? Combs said, "Rubber helps a lot there. I am completely immersed in the Ferengi outfit, and with the teeth, it just changes everything. 'Brunt.' It's great to play a Ferengi. They're greedy, lascivious little creatures. I have great joy in playing Brunt because he just loves to torment Quark so much, to say nothing of just being able to act with Armin. He truly is a treat to work with. He's a consummate professional. He's relentless in his pursuit of getting it just right, and I admire that. He's very open and up front, and he'll come to you and say, 'Listen, you want to run these lines over and over, I'm here, let's do it.' I really appreciate that, because one way of feeling comfortable within a character is to go over it a number of times, to rehearse. When you do television, there's very little in-depth rehearsal. You may block out your moves, but not necessarily rehearse to the level that actors would like. Armin goes the extra mile, he truly does."

The character of Brunt first appeared in "Family Business" during DEEP SPACE NINE's third season. In that episode he discovered that Quark's mother was wearing clothes and making a profit, and made Quark answer for it. He next showed up on the station in "The Bar Association," literally having Quark beat up when his employees went on strike. He came back to collect Quark's desiccated remains after buying the rights to them in auction when Quark

thought he was going to die in "Body Parts." It's Combs' favorite episode, explaining, "Because once he finds out he's not going to die, I don't care; 'Give [your body] to me anyway,'" Combs said. "It's so mischievous. That's such a good word for Brunt. He loves mischief. He loves creating pain for Quark. I don't know why. I haven't figured that one out yet. I think he finds him as a bad example of what a Ferengi should be. He's off on this station, and he's just pathetic."

Brunt was up to his old tricks tormenting Quark in "Ferengi Love Songs," which also went under the title "Of Love and Profit." Explained Combs, "Business isn't good, probably because I've taken everything from him. So Quark is depressed and goes home just to be with his mother [Cicely Adams] and he discovers, [she] is having an affair with the Grand Nagus. In fact, the Nagus is a little bit senile, and his mother is the one who's making all of the financial choices for Ferenginar. He's appalled at this. Brunt shows up knowing full well what's going on and wants to usurp the Nagus' position. He tells Quark that he'll give him everything back if he helps him.

"Quark actually breaks up the relationship between his mother and the Nagus, and now the Nagus is on his own without her advice. Quark winds up being the Grand Nagus' first lieutenant, and the stock market starts to plummet, because the mind behind the throne is gone. That means that not only the Nagus will be usurped and hung in front of the Commerce Building, but so will his first lieutenant. Once again, Quark is deep in, and I think it's quite a clever episode."

"My only regret about that episode is that I didn't get to work with Wallace Shawn," added Combs. "The scenes that he was in, I wasn't in, and vice versa. I met him on set, though. It's really quite amusing when you meet an actor that you respect, and you're looking forward to it, and here they are just pummeled with rubber. You're having conversations and you are these weird creatures standing there. It's really quite surreal. His makeup is hideously draggy and droopy and pathetic, but he is so funny. You just sit there and watch him on set. He doesn't have to do anything."

Are the viewers likely to see Brunt next season? "They were talking about one where all the Ferengis have to band together to go to rescue the Grand Nagus, kind of like a 'Magnificent Seven,'" said Combs. "But they haven't really spoken too much about Brunt. Their focus has really been on the taking over of the station."

Jeff Combs is an actor that the

**“Brunt loves mischief. He loves creating pain for Quark. I don't know why. I think he finds him as a bad example of what a Ferengi should be.”**

—Jeffrey Combs on Brunt—

writer/producers of DEEP SPACE NINE really like to have on the show. He first appeared as Tiron in "Meridian" from the third season, before he was cast as Brunt. Producer Robert Hewitt Wolfe has commented on how much he liked Combs, and when fans on the internet asked why they chose to have Weyoun come back as

opposed to writing a new character, Wolfe vigorously defended the decision, suggesting fans might want to check out RE-ANIMATOR, as well as some of Combs' other genre work.

Combs' credits include, of course, both RE-ANIMATOR (1985) and BRIDE OF RE-ANIMATOR (1990) in which he played Dr. Herbert West. He starred in FROM BEYOND (1986), NECROMICON (1993), CASTLE FREAK (1995), among other films, as well as THE FRIGHTENERS in 1996. He has appeared in many theater productions, including "Playboy of the Western World," which won the Los Angeles Drama Critics Award. He has guest starred on television in everything from THE SINGLE GUY to BABYLON FIVE.

Coming up for him was a pivotal role in the movie THE REAL, as well as another *cinéfantastique* film called THE ATTIC. He said, "I'm doing another film where I'm playing a supporting doctor who runs a sanitarium. I haven't quite been able to pin down the genre of this movie, but it's very much like a mix between JACOB'S LADDER and CUCKOO'S NEST. Everything you think is not quite what you think, and a lot of mind games going on."

While Combs is certainly busy, he is also waiting to see what happens on DEEP SPACE NINE. He said, "They're probably working out their options and deciding what exactly they do want to do. I'm just blessed to be part of this whole thing. It's a great crew. The writing is wonderful, the cast is stellar. I'm just pleased to be a part of it." □

Brunt, one of the versatile Combs' many Trek faces, shown bedeviling Armin Shimerman as Quark in fifth season's comedy "Ferengi Love Songs."







Sisko (Avery Brooks) stuns Bashir, Admiral Whatley (Ernest Perry, Jr.) and assembled dignitaries when he advises the Bajorans as their prophet, The Emissary, not to join the Federation in "Rapture."

Noted Moore of Paramount's decision, "I don't think they can string it out very long, because you know you have to sign all the actors on board. A lot of things that have to be done if you're going to be shooting another year. I think that we will know that with enough lead time one way or the other, so we can either wrap it all up or keep it going. If we are going to wrap it up, we want to knit all these threads back together and not leave it all hanging."

Behr, wasn't optimistic, but is hopeful the show will continue. "I think they're going to have a difficult time resigning all the actors. They'd have to resign all the writers, which is no big deal. Lately I've been hearing the beginning of rumblings that say it won't be the last season. I think we'll know by Christmas [of 1997], and if it is the last season, I would be fine with that. If the sixth season is the last season, we would like to finish out the show. We would like to take all the little threads that are out there and tie them up, so we don't leave people hanging," he said. "I'd be really unhappy if season six was the last season and we did not know about that until it was too late to do that. I would have to go on the 'Net and apologize to the fans personally, because it is our intention to do that. Which is not to say they could not bring DEEP SPACE NINE back in some other way, if that was the decision later on. But in terms of the major overriding arcs in the show, having been with it since the beginning, I would like there to be an end."

TREK fans actually started a company to "save" the show at the end of fifth season. Noted Behr, "It just seems funny to me to use the word 'save' for a show that's definitely going to go six seasons. I could see trying to save the original series after three seasons. I can understand people wanting it to keep going. But I will be pissed off if

there's a feeling that if the show goes [only] six [years] we're in some way supposed to hang our heads, like we didn't go the distance. I just think that's absurd. I think six seasons is a great run. 90% or more of the shows that have been on television for the past 45, 50 years, go nowhere near six seasons."

One factor in the decision will be DEEP SPACE NINE's impact on VOYAGER and Paramount's fledgling UPN network. Noted Behr, "In terms of VOYAGER it would be good to get DEEP SPACE NINE off the air. I think that one of the things that we have always been unhappy about is that DEEP SPACE NINE has never had its moment in the sun. We were always the middle child, and for those few months that we were on after TNG went off, it was the GENERATIONS movie that [got] all the attention. So I'm sure the people on VOYAGER can't wait to be rid of us, so that sink or swim, they represent STAR TREK television. If I was them I'd be feeling the same way."

"When I look back on this experience, the one thing that I will truly regret is we never had that opportunity to be the only game in town. I think it's hurt our ratings, it hurt VOYAGER's ratings, and it's just hurt the perception of the show. I do think that we have a core group of fans. There's something about the show that appeals to them. I know they're out there, and I know they're understanding and appreciating the richness of the series. That's what we try to do. We try to give people a true canvas, with a lot of characters, a lot of things happening to those characters, and a lot of plot, a lot of humor and a lot of humanity, and a lot of stuff to think about. I truly think we've achieved that. I feel like I can enter my house justified. I did the job I was supposed to do." □

tion until the mines are placed.

As the last ship taking Bajorans to safety gets away, the Dominion and Cardassian fleet attacks. Gul Dukat is in command on a Jem'Hadar warship, with Damar (Casey Biggs) at his side, and Weyoun behind him. As the station's shields fail, the Defiant finishes placing the mines, and Sisko evacuates remaining Starfleet personnel.

The episode was a success on many levels. This was Sisko at his best, in command under the most difficult of situations. Jeffrey Combs was terrific as Weyoun, and the scene between Weyoun and Sisko absolutely crackled with energy. Every character had at least a moment of his or her own, all the regulars and the nine guest stars. Said co-scripter Ira Steven Behr, "It's a really strong show. We used 18 characters. We used almost the whole supporting guest cast, the regulars, Garak, and Dukat, and Weyoun, and Rom and Leeta."

There were many short scenes between the regular and recurring characters. Most of them worked very well. Rom and Leeta got married, and then parted as she was evacuated to Bajor. Ziyal also went to Bajor, and bid Garak farewell. By the time we got to couple number three, Worf and Dax, it seemed a little forced that Dax decided to marry Worf if they survive. Dax went with Sisko, Worf left on Martok's ship. Actually there was a fourth couple, Odo and Kira, who agreed to put off romance until after the crisis. In a real surprise, Jake hid on the station in order to do his job as a journalist for the Federation News Service, and Sisko was forced to leave him behind.

The space battle between the Dominion-Cardassian fleet and the station was a motion-control wonder. The visual effects people, working with producer Dan Curry and supervisor David Stipes, spent many weeks at Image G doing model work to make the battle sequences. There appeared to be more ships than in "Way of the Warrior." How expensive was it? Said Behr, "I'd really like to know how much that last episode cost, now that they're making such a big deal about how big it looks. It wasn't like 'Trials and Tribble-ations' where we decided we would go to the studio and ask for extra money. We decided that whatever money we hadn't yet spent for the season, we would toss at that show. It was more expensive than the average episode, but no where near 'Trials and Tribble-ations.'"

For Robert Wolfe, this was his last DEEP SPACE NINE script. In fact, viewers got a brief glimpse of him in the finale. He walked through the airlock in the background as Worf and Dax said goodbye.

The episode did not end with "To Be Continued" because the station will not be retaken in the first show next year. Said Behr about the story arc, "We're not really doing a cliffhanger, but we're going to be playing out this Dominion-Federation War for a couple of episodes. How many is not quite clear, but certainly more than three." □

Rom and his new bride Leeta argue, as he tells her to leave for the safety of Bajor while he stays behind to spy.





# STAR TREK

## DEEP SPACE NINE

# TRIALS AND TRIBBLE-ACTIONS

The DS9 team pays homage a classic Trek episode

By Anna L. Kaplan

At DEEP SPACE NINE, careful consideration was being given to the best way to honor the 30th anniversary of the original series. Noted Ira Behr, "We were approached by executive producer Rick Berman, who asked us, 'Would you guys like to be involved in the thirtieth anniversary celebration?' We said, 'If we could come up with something that we think would be worthwhile, maybe.' And then we went off and thought about it and talked it over."

Recalled supervising producer Ron Moore, "Ira came to the staff and said, 'What shall we do?' We should do something really special on DEEP SPACE NINE. We kicked around some ideas. I wanted to do a show where we would go back to Iotia, which was the planet in 'A



Sisko (Avery Brooks) meets Captain Kirk. Brooks was fil

Piece of the Action.' I wanted to go there with the DS9 crew, and find, after a hundred years or so, everyone on the planet were basically Kirk and Spock imitators. To me it was to send the characters to a STAR TREK convention, which I thought would be fun, and a kind of comment on fandom, and people's involvement with the show from afar. I thought it was kind of a cool idea."

Co-supervising producer Hans Beimler said, "The first conception was that we were going to do a show in which we arrived at the planet of the Trekkies, where there's a planet that has really taken STAR TREK or taken the Federation and made a whole religion out of it. But we really weren't comfortable with it, although we were having a lot of fun. There was something that was bothering all of us, but especially Ira, which was that in a way we were making fun of the people who watch and are our fans. That didn't feel right to Ira, to sort of poke too much fun at them. After all, they are



Effects supervisor Gary Hutzel (above) rehearses Terry Farrell, as Dax, to film motion control green-screen footage to insert her in the background of the Enterprise bridge action (right) of the classic episode "The Trouble With Tribbles."







ed green screen and inserted into footage from "Mirror, Mirror" (right), replacing Barbara Luna as Marlena Moreau.

the fans, they are what makes the show work. We owe our livelihood to them. So it wasn't quite sitting well, but we hadn't come up with anything else. I think it was Renè Echevarria who came up with the real idea and said, 'You know what we've got to do? We've got to go back to one of the old episodes. We've just got to go back to that old world and visit it. Either follow up on one of those episodes, or literally go back.'

Moore added, "It was Renè's idea to do a FORREST GUMP-type episode. He said,

What classic Trek was *supposed* to look like: The transfer to D1 (right) used as the basis for the new episode, compared to the old 1983 transfer.



'Let's go back to an original series episode and put ourselves into their footage, and interact. I think the initial reaction was, that would be really cool, but it would be really expensive and difficult to pull off. Then I think there was a moment when I said, 'Well, it could be "The Trouble with Tribbles."' The first image that I had was, you could be up in the storage compartment throwing the Tribbles out and hitting Kirk in the head. We fell in love with the idea.'

Once the writers settled on the basic idea, of going back to the original Tribbles episode, an army of people went to work to make it happen. Explained producer Robert Hewitt Wolfe, "There was a bit of pins and needles because we knew we had to get the approval of all the actors involved. It was a waiting game. We actually had the story ready to go very early in the preparation process for the season. We actually start working on the season in May. I think we had the idea for 'Trials and Tribble-ations' not too long after that, if not in May, then by early June. We were playing with the story, but Ron and Renè couldn't start writing the script until we'd gotten the go-ahead from the Paramount legal department. What they were waiting for [were] agreements

**“I think we saluted the show the best way possible, which was to both celebrate it and kind of give a knowing wink to the series”**

—Producer Ira Behr—

from all the actors involved in the original show, and that turned out to be a quite long process. By the time that was actually obtained, Ron and Renè, ended up having about ten days to write it. But they did a terrific job.”

The visual effects team, led by supervisor Gary Hutzler, proved they could make the effects believable. The art department had to match key pieces of the original sets. The writers looked through hours of footage to select the best moments for the interaction between the original cast and the DEEP SPACE NINE actors. The final story



was credited to Ira Steven Behr, Robert Hewitt Wolfe and Hans Beimler, with teleplay by Ronald D. Moore and Renè Echevarria, directed by Jonathan West. The show aired the week of 11/2/96. The episode received a 7.7 Nielsen rating, the highest of the season. Fans were thrilled.

Behr said, "I think that we accomplished what we set out to do, which was to show that after thirty years and all the praise, and seriousness that is bestowed on the show, that it's still fun. I still believe that what made the original series as enduring as it is, besides the fact that it dealt with issues, is that there was a sense of fun to it. I think sometimes people forget that, in terms of the TREK universe. I think we saluted the show the best way possible, which was to both celebrate it and kind of give a knowing wink to the series. I thought it worked very well. There are other shows that I'm very proud of, but I think I would say if there were a high point it would have to be that. It



**“[Mike Okuda] got every detail perfect...I didn't realize we were that sterile back then, but we didn't know what a space ship looked like.”**

**—Majel Barret Roddenberry—**

me. I went onto the set just to see what it would look like, and my God, they really did it right, every single detail. It was beautiful. It was very exciting. It was a labor of love for [technical expert] Mike [Okuda]. He wanted every detail to be perfect, and he got every detail perfect, including the starkness and the sterility of it. That really stood out to me. I didn't realize we were that sterile back then, but we didn't know what a space ship looked like. Back then we were just wondering, what can I put my hand on? Can I lean on something without the whole ship turning upside down?”

She added, “I think they used it wisely, and maybe it's best to leave it alone right now. But it would be an awful lot of fun to go back and see [some] more of those old episodes and integrate the [DS9] cast.”

The producers of DEEP SPACE NINE turned to visual effects producer Dan Curry and his team to bring together the old and the new? The assignment fell to visual effects supervisor Gary Hutzel, and his coordinator, Judy Elkins. “Originally I did a test for the producers, when we first started talking about using this episode. Their greatest concern in the beginning was, ‘Is this something we can do for television or

**Eavesdropping on Kirk and Spock, Image G effects technicians Paul Maples (l) and Jim Rider in test footage. The need to have Sisko and Dax in the background required a new set since the corridor in the footage had no engineering station. Below right: Director Jonathan West rehearses Avery Brooks and Terry Farrell on the set.**

**Kirk dresses down the line of brawlers who mixed it up with the Klingon's on Space Station K-7, with O'Brien (Colm Meaney) and Bashir (Alexander Siddig) inserted optically just after Scotty and Chekov. The background is a miniature. Left: A 35mm clip of the original scene.**

You put a piece of film together that's thirty years, and I'm standing in the thing and you can't tell. That's extraordinary. And Jonathan West, kudos. The man should be nominated. He's

a photographer, among other things, and a director too. He understood the blend of all the possibilities in post, and it's an extraordinary achievement.”

Majel Barrett-Roddenberry, Gene Roddenberry's widow, who played Nurse Chapel in the original series, and plays Lwaxana Troi as well as the voice of the computer in all of TREK's more recent incarnations, said, “I thought it was charming, delightful, and a great use of modern technology. That's the thing that really amazed

was a difficult show to do. It was expensive. It was exciting to do. Walking onto the set, when they built the original *Enterprise* corridors was just so bizarre, because it looked like we were back in 1967. And that was a terrific feeling.”

Avery Brooks, Captain Sisko, enthused in his unique voice, “That was extraordinary. I submit that you've never seen anybody achieve it like this in this box [a TV]. That's what I was looking at. Groundbreaking, because it's not been done, not like this.





# TRIALS AND TRIBBLE-ATIONS

## WRITING THE SCRIPT

*The entire production and writing staff have fun with a visit back to the classic Enterprise.*

*By Anna L. Kaplan*

As soon as the DEEP SPACE NINE producers settled on the idea of using classic Trek's "The Trouble With Tribbles" for their 30th anniversary show, supervising producer Ron Moore turned to visual effects expert Gary Hutzel to see if it would fly. Noted Moore, "We turned to Gary Hutzel, and the visual effects guys and said, 'This is what we want to do. You have to tell us if we can do this on a television budget, and make it work, put ourselves into that footage or not. Gary [Hutzel] went off, and produced this three-quarter-inch tape that he then brought into the offices, and said, 'OK. I shot just a quick and dirty test run to see if it was feasible. These are the results.' We all sat in Ira [Behr]'s office, and he put in the tape. There's this guy [Jim Rider from Image G], one of the visual effects guys, wearing an old Starfleet red shirt. He's standing there holding a drink in his hand, and he's standing in the bar from 'The Trouble with Tribbles.' The door opens behind him, and Scotty [James Doohan] and Chekov [Walter Koenig] walk in. The guy turns, and reacts to them, and they walk past him. It was great. It was really seamless. It was like, 'Wow. This is possible.' That looked really good, and this was just a test run."

But Hutzel's second test shot, which followed, was even more impressive. "It's the shot of Kirk walking onto the bridge," said Moore. "He walks out of the turbolift and goes down, sits in his chair, sits on the Tribble. Gary showed us the clip, and then he turned to us and said, 'What do you think?' We were like, 'Well, what do you mean? That's "The Trouble with Tribbles" and it's



During effects shooting, the writer/producers pose with the Enterprise (l to r) Rene Echevarria, Ira Behr, Robert Hewitt Wolfe and Ron Moore.

Kirk sitting in his chair. What's your point?' He said, 'You don't get it.' And he ran the tape back and he said, 'You see this guy standing right here in the Starfleet outfit?' We said, 'Yeah.' He said, 'Well, that guy doesn't belong there. He's one of us.' We looked closer at it, and we went, 'Oh my God.' He had really put a guy in a security outfit standing next to the turbolift. The guy watches Kirk go down into the lower part of the bridge, and sit on the chair. The camera is moving the whole time, and the lights are changing, and it was seamless. It really looked like he had put him into the scene. That was when we knew that we could pull this off, technically."

Then the question became "Is 'The Trouble With Tribbles' really the right show to base their script on?" mused Moore. "Will it give us the maximum amount of story and fun? The writing staff divided up all the original series episodes among us to go off and watch on our own. We watched all the episodes to see if there was another episode that would be better, that would have more fun involved for this kind of

show. We just came to the conclusion that 'The Trouble with Tribbles' was [the best]. We then went to this pizza place in Beverly Hills, and we're sitting there still talking about whether 'Tribbles' is the right show to do. We were sitting there, and we were talking about who was still around from the old series, from that episode. The man who played Cyrano Jones [Stanley Adams] was dead, the guy who plays the bartender we weren't sure about Nilz Barris [William Schallert] we knew was still alive, and Charlie Brill's name came up. I can't remember exactly what was being said, but we were talking about Charlie Brill [Arne Darvin], and whether he was still around. Lo and behold, he was sitting at the counter eating pizza. Ira said, 'Well, he's sitting right over there.' We all laughed. We thought he was joking! And he repeated, 'No—he's sitting right over there.' I looked up and I recognized him. And it was just [as if] God had spoken, so we were going to do 'The Trouble with Tribbles' centering around Charlie Brill. He was the perfect character to reprise, and he would start the story going. That's how it all began."

Producer Hans Beimler remembered, "Once we decided it was going to be a comedy, then 'Trials and Tribble-ations' seemed like the natural one. I think it was Ron Moore who suggested it, and we started looking at it, and we just started batting ideas around, the five of us. I can't tell you the belly laughs, and just the sheer enjoyment we had at throwing ideas around, and talking about this and talking about that, and how we could do this, and how we could do that. There were just all sorts of possibilities. Then we took three or four





The effects test that sold the concept of the show: Kirk (William Shatner) enters the bridge in "The Trouble With Tribbles" while digitally inserted Image G technician Jim Rider stands at attention.

days and we broke the story together, the five of us in a room, and literally came up beat-by-beat with the story points. Then Ron and Renè [Echevarria] went off to do the teleplay together. Ron had been scheduled to sort of do the teleplay by himself, but Renè had been so involved in coming up with the show and the concept of the show that it just didn't seem fair, so Ron asked him to join him, and do it together. They wrote it together, and I just think they did a terrific, terrific job."

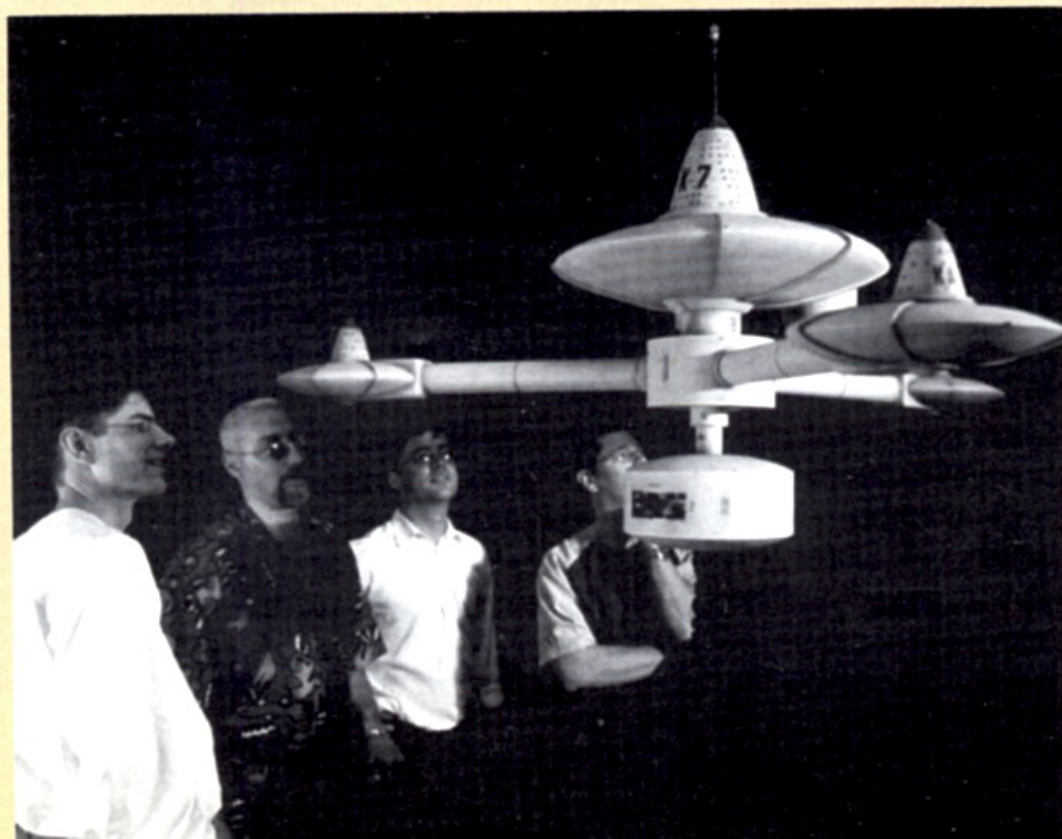
The credits for the show read, teleplay by Ronald D. Moore and Renè Echevarria, story by Ira Steven Behr, Hans Beimler, and Robert Hewitt Wolfe. Moore noted, "We wanted all of our names to be on this one. We wanted the entire staff to be involved with this particular show. Renè and I were going to write the teleplay, so the story credit went to everyone else."

Moore talked about writing with Echevarria, saying, "It was fun to think about it, it was fun to develop it and write it. Renè and I had a ball. We really focused on it, and sat here with a videotape of the old show as we were writing it, and making sure that we could give them a script that detailed exactly how this was all going to work. Dax and Sisko are going to stand there, at this moment, when Kirk is saying that, and he comes around the corner. We really had to analyze the old show, to realize it, and the funny thing was that there was

nothing that we couldn't pull off. I mean, the old show, for whatever reason, the way it was shot, and the choices that they made, we were able to use those every time we needed to. Every time we needed to put our characters someplace and find a bit of footage to do something, it was always there. There was always a way to get Dax onto the bridge. There was a way to get them into the scene with Kirk and Spock (Leonard Nimoy). It was really funny. We never found some gag that we couldn't pull off, which was just the luck of the draw, or fate, or whatever."

Like the moment when Sisko talks to Kirk at the end? Said Moore, "The magic moment. We had to look around awhile to find the right moment, to find that clip. That clip was from 'Mirror, Mirror,' at the end of the show. The whole writing staff

The writers inspect their new toy, a recreated model of space station K-7. Just part of the fun of revisiting the classic series.



sat down and went through every single episode of the original series to go look for a scene that could work, that had Kirk talking to somebody. We knew we wanted it to end the show, and it had to be a warm moment. We wanted the Kirk smile, and we weren't going to put words in his mouth or anything like that, so we had to find something that worked. Fortunately, the smile he gives, that cut away shot when he smiles and looks at Marlena Moreau (Barbara Luna) is sufficiently ambiguous that it works in both contexts, which was fortunate.

Moore continued, "It was a very special episode, and everybody threw themselves into it, from the writing staff, right on down to the stage. It just was the kind of show people kept wanting to go down to the stage and see them shooting, and got a kick out of just the costumes and what we were doing, and how neat it was going to be when it was done. I think it just turned out as a marvelous piece of television. It's certainly a unique episode. I don't know of anything like it that I've ever seen, of going back, and putting yourself into an older story like that, and interacting, and making it work. I think that the 'Trials' story stands on its own quite nicely, as an interesting tale that weaves itself into the old characters. It was just a ball. That was a real high point, to me, for the season."

Noted Beimler, "It just was incredible fun from the get-go. There was a great buzz around here at the studio. You know when there's a buzz about a show after you've done five years of it. Everybody was doing their best work, the special effects people, the visual effects people, [technical expert and researcher] Mike Okuda. Everybody just got involved, and got excited by the concept and wanting to do it right. I think it's just one of those moments in television you don't get very often, where it all falls into place. We even did a special screening afterwards here. We took one of the sound stages here at Paramount and had a banquet. We basically had a party and screened the episode with a bunch of big screen televisions, which was just terrific."

Summed up DS9's executive producer, Ira Behr, "We wanted this to be a gift to the fans, because we just felt there was going to be a lot of hype about this thirtieth anniversary. Sometimes in 1997 America, hype tends to feed on itself and becomes the reason for things. We wanted to get beyond the hype. We wanted the fans to say, 'These guys, these people who work on this show, they think about us, they care about us. They know what we like.' We know what we would like to see because in a way they are us." □



not?" I was confident right away that we could do it."

Hutzel created a number of test composites, using FORREST GUMP-like techniques to place himself and other staff members into key scenes from the original "Trouble With Tribbles" episode. One was the hallway scene, with Kirk (William Shatner) and Spock (Leonard Nimoy) at the communication console in the foreground. Another was the bridge scene. Hutzel's early work, done in May of 1996, helped convince the producers to move ahead with the script.

Hutzel then made a key decision to re-transfer the original episode to D1 digital video, the current state-of-the-art. The last transfer from the original negative was done in 1983. Recent technological advances make that 1983 transfer look bad. Noted Hutzel, "This was a discussion I had with the producers early on. They said, 'We don't want you to transfer the original show in pristine condition, because that won't be the way people remember it. You'll see cheesy costumes and you'll see bad sets. We don't want people to see that.' I put the original negative up over at Editel for re-transfer, and it was just wonderful. The sets were wonderful, the costumes were wonderful, everything was wonderful. It was beautifully executed by craftsmen, at least to the level that we now work at, and in some cases a little beyond that. In fact, Bob Justman [producer of the original series] came over, and when I showed him images from the show, he said, 'That's it. That's what we saw in dailies. That's exactly what we always wanted the show to be and could never have it look that way.'"

Hutzel was able to demonstrate the difference between the two transfers by displaying a picture of Spock split-screen. He said, "You can actually see Spock's green makeup, in our transfer. You can also see the texture on Captain Kirk's uniform. No one realized that his green uniform had a nap to it. Now you know. Before, that was virtually impossible to see." The contrast between the two transfers was obvious, with the D1 images brighter, more clear, and with more detail.

Hutzel explained why the new D1 transfer looks better than even the show's original broadcast. "When it was originally aired, the process at that time, in major markets like Los Angeles and New York, involved 35 mm copies projected in what was called a film chain, which was literally a videocamera and a projector running at sync speed. But most markets saw 16 mm copies, also on a film chain. The quality by today's standards would be totally unacceptable. The original negative is in pristine condition, like the day it was shot. It was perfect."

Hutzel is still campaigning to get all of the original STAR TREK episodes re-transferred because of the quality that can now

**“The range of color, and the photography was just terrific...In the new transfer you get to see that these were handsome people.”**

—Gary Hutzel on EFX—



Image G's Jim Rider (l) and effects supervisor Gary Hutzel in test footage, inserting themselves where Scotty and Checkov enter the space station bar.



be seen. "I'm hoping that the studio will reconsider, and re-transfer and re-release these on laser disc, because the show is quite stunning, beautiful," said Hutzel. "The range of color, and the photography, the makeup was just terrific. In all the hairpieces, especially for the women, you see these beautiful, subtle colors. In the new transfer you get to see these were handsome people, particularly William Shatner, a devastatingly handsome man, especially when you can finally see him, and see him lit in the way that he was originally intended. You can see Uhura [Nichelle Nichols] was absolutely, beautifully a knock-out. Her skin was incredible, and just gorgeous. It kind of brings a whole new kind of freshness that's really surprising. It's all been here all these years, thirty years in hiding."

In selling the new transfer to the producers, Hutzel took another tack. He said,

"Eventually, the selling point for the re-transfer of the show was when I approached the producers and said, 'We can compromise the transfer, in other words, try and make it more like people remember, but eventually [someone] will re-transfer the show, and when they do, they're going to wonder what happened to our transfer, and why it looked so crummy. Then people will look back on our episode and say, 'Boy, that looks dated.' So I think we've captured it for now and for the future as well."

With the transfer complete, Hutzel had the "new" old footage he needed to work with. Everything else would need to match the original episode. Production designer Herman Zimmerman and the art department got to work designing and building new sets. The actors would be photographed against backgrounds that had been re-created, or against bluescreen, and digitally added to original series scenes. As the Tribbles episode was reviewed, new costumes, new props, new set decorations were made to look like their counterparts in the original series. Everyone working on the project had to, in a sense, re-discover old ways of doing things.

Director Jonathan West, who is usually DEEP SPACE NINE's director of photography, was involved from the beginning, and is to a great extent responsible for the success of the episode. He made changes to try and match the Tribbles episode. Said Hutzel, "Jonathan West chose to shoot a finer grain stock on first unit, which is why you had the different look [than DS9] does. One, he didn't use any filtration, and two, he used a fine grain stock." The approach to lighting had to be changed. "The lighting was very theatrical. Each individual on the set had his own key light. Nowadays, the modern approach to photography is to create a source, a natural source, that works on all the characters, not dependent on the position of the character, but rather dependent on the position of the light. Whereas [then it was], 'Where is he standing? OK, put a light on him.' There was no source."

Hutzel wanted to show the *Enterprise* and space station K-7 as they could have looked, reproduced as accurately as possible. He would need new miniatures of the *Enterprise* and K-7 to shoot under motion-control. "When I was first made aware of the script, the first thing that I wanted to do was rebuild the ships and photograph them," said Hutzel. That, to me, was the most fun for this episode." The models were made by long-time STAR TREK model-maker Greg Jein. Hutzel said, "[The *Enterprise* is] exactly one-half scale of the original, large model that was used in 1967. The original model is in the Smithsonian, and it was refurbished several years ago. Greg Jein was able to get all the original information and photographs from it prior to the refurbishing. Greg went to unbelievable lengths to make this ship identical to the 11-



footer. He went to the length of actually mapping out all the paint details on the surface, because the *Enterprise* actually had hunter green highlights painted on it, and also some yellow, ochre tones to it as well, which you never see in the comps from the original show because they were comps that were done for television, and with that in mind and with a limited budget. They were quite good for television, but you lost a lot of detail, a lot of subtle color details from the *Enterprise*. We were able to recapture those details. Greg made an absolute, perfect, matching ship. One early misunderstanding was that the ship would look cheap. The idea was that ship didn't have much detail on it. The concern was, 'It's not up to the standards that we set today for miniatures.' In fact, it was very well designed, and with a lot of classic ratios built into it, so it's very nice to photograph, unlike a lot of our ships that we have now. A lot of thought went into small detail items all over the surface of the ship. Now that you can see them, it's quite impressive. Matt Jefferies [original series art director] actually did a brilliant job on this."

Hutzel wanted to involve Jeffries, and scenic art supervisor and technical consultant Mike Okuda maintained contact throughout the shoot. "Matt, who is in ill health, was not able to come over. But we are certainly impressed by his work, and everything that he did for the original show. I think that doing this show has made everybody much more appreciative of what he did."

While the original *Enterprise* model still exists, with many shots of it available to review, finding materials for space station K-7 proved more challenging. Said Hutzel, "K-7 disappeared soon after the episode was photographed and has not been seen since. No one even has a production photograph of anyone standing next to it, so we have no idea even how big it was."

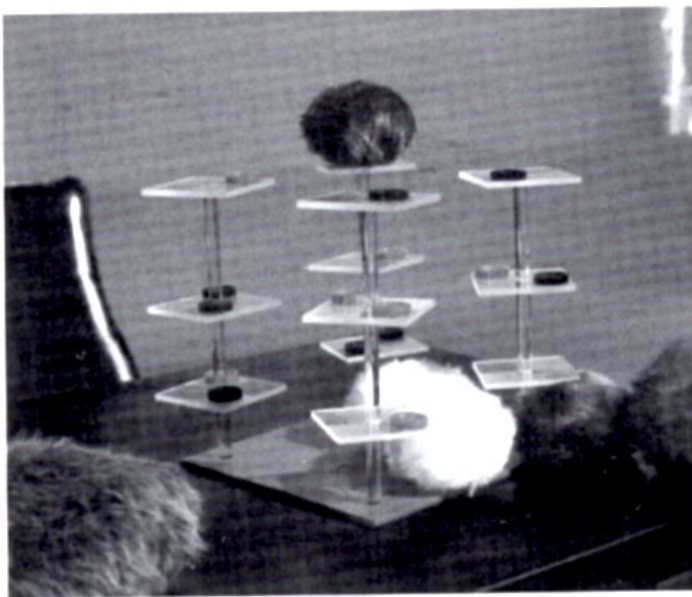
By studying production photos and blow-ups from D1, Jein faithfully recreated the station model down to details that were never visible in the original show. These included a cone-shaped structure on the back, a strobe light on the bottom, rotating pods and block letters that read K-7. Hutzel laughed at the thought. "When you look at the original show it's just these funny dark marks, and the last thing it looks like is K-7. The model came over and it had these big block letters K-7 on the top. It looked so goofy. It didn't look anything like the original. We powered it up, turned on the lights, and it looked exactly like the original. The big K-7 went away, because the windows hid it. I started in with a wide shot in the show, so that you see it with the original markings, and then we went to a closer shot where you can actually see that it says K-7. The one addition that we put in was the docking area down below and the small ships. There's actually a period shuttlecraft

**“One early misunderstanding was that [the *Enterprise*] would look cheap. In fact it was very well designed... quite impressive.”**

—FX Supervisor Gary Hutzel—



Visual effects coordinator Judy Elkins (l) and Image G's Paul Maples dress the set for the rec room scene. Below: Recreating classic-series props.



and another small ship, which would have been Cyrano Jones' ship, which were very beautifully crafted, and the whole interior of the docking area is beautifully detailed by one of Greg's associates."

The Klingon ship seen in "Trials and Tribble-ations" was not shown in the original episode. In fact, no Klingon ship was made until "The Enterprise Incident" during the third season of the original series. "The original 11-foot *Enterprise* is mostly made of wood," said Hutzel. "Like the original *Enterprise*, the Klingon ship was also just made out of wood. Unlike the *Enterprise*, it had no lights in it. We rebuilt the original Klingon cruiser. Greg was willing to do that for us. Greg was able to, by whatever means, get castings from the original ship, or parts of it, and from that he constructed a one-to-one model. The model

was exactly the same size as the original, and we were able to shoot that. In the original discussions, the producers decided, 'We have to trim some money out of this budget. We want to spend a lot of money on it, but not that much,' as always happens in television, and anywhere else as well. So the Klingon ship went. Well, I wanted the Klingon ship in. I think everybody wanted the Klingon ship in. They wanted to see it. It was missed in the original episode. This was our one opportunity to see it. The writers were kind enough to stick a Captain's log, which is actually Dax's log, in a spot so that it was enough. It referred to the ship in enough detail that I was able to shoot and it was appropriate for the show. We were able to let the fans enjoy that. That ship also is authentic to the original, except that it has lights on it, which was something that I needed to have. I just can't shoot a ship without lights. So those were the three ships that were built for the show. The models are just wonderful. I wish we could use them again, right away," said Hutzel, laughing.

The *Enterprise*, K-7 and the Klingon ship were shot under motion-control at Image G, under Hutzel's supervision. The motion-control programmers there were Paul Maples and Adrian Hurley, assisted by rigger Dennis Hoerter. "Actually I do all of the design and the lighting myself," said Hutzel. "I started with shots that would be very familiar to everyone, the side-on fly-by, which was common and extensively used." So when the *Enterprise* first appears on the screen, it looks like it did back in 1967, but with more detail now visible because of current techniques. The crew members of the *Defiant* first see it on the viewscreen. "This was an unusual effect in the sense that we do not normally do moves on viewscreens because of the nature of the way that the effect is completed," said Hutzel. They're normally meant to be relatively inexpensive effects, and we never move. But in this particular case, because of the drama of the moment, we programmed a move. Then I got a little bit more daring with the motion-control work."

During "Trials and Tribble-ations" the *Enterprise* is seen from many different angles. Noted Hutzel, "They would never have done something like [the different angles] on the original because there was no such thing as motion-control, which allows us to do repeat passes on the ship, and have all the elements line up exactly. Instead, what they did was they had a grip and a dolly, and they rolled the camera past it [the model]. There had to be a bluescreen behind it for a matte, so you had a very large model, a very large bluescreen, and a very tired man pushing a dolly with a camera on it. Those cameras were monstrous at that time. Now, this [new angle] would not be an angle that you would dare try to get. It would have required a crane, which was

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# TRIALS AND TRIBBLE-ATIONS

## DAVID GERROLD, PRIME MOVER

*How a “skinny little college kid” wrote one of the most popular TREK episodes ever.*

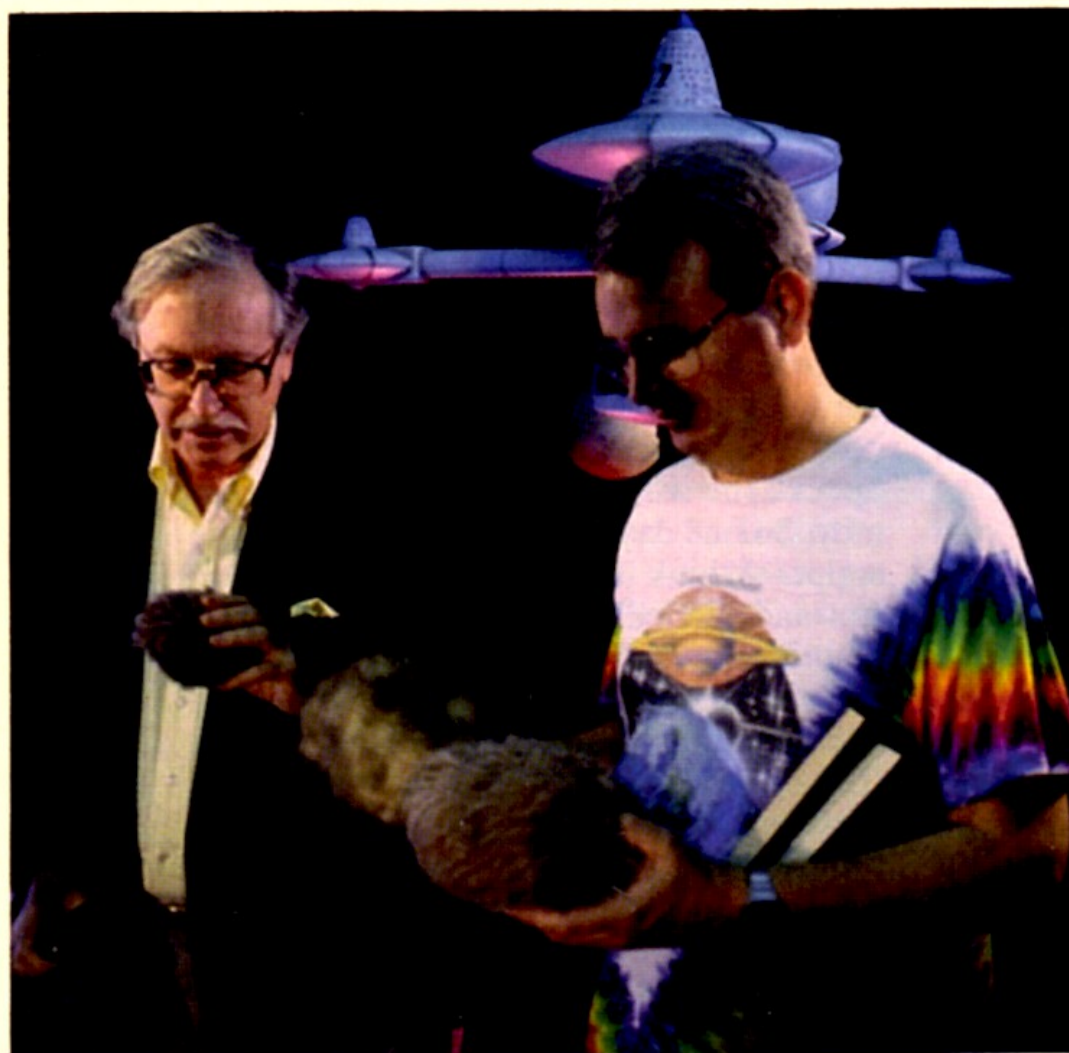
By David Hines

December 29, 1967. Recent college graduate David Gerrold, 23, has invited several of his friends from the Northridge theater arts department over for a party. Before the festivities begin, they'll watch that night's episode of STAR TREK, “The Trouble with Tribbles,” written by Gerrold, an episode in which the starship *Enterprise* is overwhelmed by fast-breeding little furballs.

The episode goes over well; Gerrold's classmates—including future genre icon Robert Englund—are favorably impressed. Gerrold, however, is careful to keep himself grounded. “One of my friends,” Gerrold noted, “said, ‘You did a really terrific job.’ And I literally said to him, ‘You know, it's fun tonight, but tomorrow the world goes on, and twenty years from now nobody's going to remember it.’”

Smash cut to 1997. David Gerrold has been nominated for a total of nine Hugos and Nebulas, and has won one of each for his story “The Martian Child,” based on Gerrold's own adoption of his son Sean. He has worked extensively in screenwriting and prose; he has legions of devoted readers waiting for the next book in his Chtorr alien invasion saga; he has his own TV series in the works. But Gerrold's most famous creation is still the Tribbles. They've turned up in museums, in subway giveaways, even on JEOPARDY! Does it bother him?

“Nah,” he shrugged. “It's just funny. It always makes me smile. Although sometimes people will mention the Tribbles, and I'll just roll my eyes because it's like, ‘Can we talk about something *else* once in a while?’ But, you know, I got into doors in a



Gerrold (r) pays a visit to the set and some old friends, with classic series producer and Gene Roddenberry confidant Robert H. Justman.

lot of places with the Tribbles. The Tribbles made people smile.” He reflected. “No, I don't mind the Tribbles. I mean, think about it—I have this credential of having created a moment of television that has become a...classic moment in television culture.”

The Tribbles also jump-started Gerrold's career. He began trying to sell to television as a college student, and was having difficulty getting his foot in the door. “I submitted stuff to BONANZA and I forget what else,” he recalls. “And BONANZA liked some of my stuff so much they called me in.” BONANZA's story editor liked Gerrold's Westernized haircut of Antigone, “but when he found out I was, like, nineteen, he didn't want to take the chance on an assignment or even buying the material and turning it over to someone else, so nothing happened there.” And then came STAR TREK.

read all the sci-fi published from from 1947 on, as well as a lot of it prior to that.

Story editor Gene L. Coon read Gerrold's outline and decided not to buy that particular story. However, Gerrold's familiarity with the genre came through clearly enough to motivate Coon—who made an effort to get writers who understood science fiction—to get in touch. “And he called me in for a meeting,” said Gerrold, “and told me about the show and what was up and invited me to submit stories for the second season. So I promptly went home and wrote a half-dozen outlines.” One of them was for “The Trouble with Tribbles,” the idea for which was based on the importation of rabbits to Australia.

Gerrold remembered, “[Second-season story editor] Dorothy Fontana read the outline and said, ‘There's a lot of whimsy in



this; maybe we can buy the outline and give it to a writer to turn it into a script.' And then what happened is, Gene L. Coon kept giving me chances to go do the next step each time. He said, 'Well, I'll tell you what: we're really going to have to assign this to a real writer at some point, but before we do that, if you wanted to do it on spec, I'd read what you wrote.'"

And so Gerrold set to work. He spent lots of time on the set—"almost every day for a period of six weeks." A large part of that was research. "The actors would leave next week's script tucked in their chairs, or I'd pick one up in the office, and this was how I was training myself in the whole process of how to structure a [STAR TREK] story and how the characters interact. I would stand on the set and watch them shoot a scene, and listen very carefully to the speech patterns, because that was the part I was having the most trouble with: how do these people talk to each other, and how am I going to beat that? Because if I could get the dialogue right, the rest would take care of itself."

The memories of those soundstage days are still sharp thirty years later. "It's very clear in my mind, because I was this skinny kid, very starstruck, not in the sense of being this gosh-wow fan, but in the sense that such good science fiction was being filmed and I got a chance to be right there on the set and meet the people doing it. I'd go in and one day Ted Sturgeon would have brought in a fresh script, and Harlan Ellison would be there, and Norman Spinrad would be in the office. Here I am, going in, and I'm bumping into people whose work I've been reading for ten or twenty years!"

The presence of many of his favorite writers made Gerrold feel right at home, and the openness of the cast didn't hurt "They were very warm people," he reflected, "and when they found out I was working on a script it was a double reaction. First their eyebrows went up—'this skinny little kid is working on a script?'—and then there was the: 'come here, kid, let me talk to you. Let me tell you what my character does, so you'll know, so you'll get that part right.' And I got that from every single actor. On the one hand, you can say that's just vanity on their part, but I know these people very, very well now, and in every single case it was an enormous amount of generosity."

When Gerrold said every single case, he meant it. He took pains to contradict the image of William Shatner that has sprung up in recent years, stating that "it was easy enough to get to know Shatner, although he's not a very 'get-to-knowable' guy. He's very shy, and he covers it by clowning around, and burying himself in his work. So he was never aware of the effect he was having on the other actors—they've all jumped all over him, but he was the most dedicated worker on that set, so when I met Shatner he took me aside and said, 'Let me



Kirk and Spock in the office of Commander Lurry (Whit Bissell), with space trader Cyrano Jones (Stanley Adams), the culprit responsible for the tribbles overrunning the Enterprise and the grain depot on K-7.

tell you about Kirk,' and he was enormously friendly."

Leonard Nimoy proved the most intimidating. "I was terrified to talk to Nimoy," confessed Gerrold, "because—Nimoy is Spock. The whole character of Spock is Nimoy. So one day I'm sitting there reading a script—I think it's 'The Apple,' or whatever—and suddenly, there's Nimoy standing next to me. And he looks at me and says, 'I've seen you here three days in a row. Who are you?' [Gerrold laughed] I said, 'My name's David Gerrold, and I'm doing the "Troubles With Tribbles" episode.' And he says, 'Oh, yes. That one looks like it could be fun.'

"Well, it turned out that I deliberately did not write a lot of stuff for Spock in that script because, every other script and show I'd seen, Spock was getting too much attention. And I felt that it was time to give some of that attention to the other characters, so I deliberately did not make it a Spock story like everybody else had been doing. So Leonard never counts it as one of his favorites, because he didn't get to do much!"

Gerrold admitted that he milked the opportunity for everything it was worth. The chance to learn how television worked by visiting a live set was too good to pass up. "One day Gene L. Coon says to me, 'What are you doing here? Why aren't you at home working? You have a script to turn in!' I said, 'Gene, it's on your desk! I brought it in this morning.' 'Oh!' He'd given me the go-ahead on Thursday and I'd brought it back on a Monday." The script was finished; Gerrold's work was done.

Even after it aired, the popularity of "The Trouble With Tribbles" didn't hit Gerrold for a while. "I found a paper about the Los Angeles Science Fiction Society, so I

went to a meeting. And it was a small group, so you had to introduce yourself. So I said, 'Well, I wrote an episode for STAR TREK.' They said, 'Which one?' I said, 'The Trouble with Tribbles.' And there was a fan there named Bruze Pelz [who was then Procedural Director of LASTS]; he says, 'Do you know you've been nominated for a Hugo?' And I said, 'WHAT!?!'"

Gerrold lost the Hugo by only a few votes. "I was real, real disappointed, but I lost to Harlan Ellison [for "City on the Edge of Forever"]! If "The Trouble with Tribbles" had been on the air a week later, it would have been nominated a year later and would have walked off with the Hugo," because Star Trek's third season was of much lower quality than the first two—a decline Gerrold attributes to the loss of Gene L. Coon, whom he credits for much of the show's success. "All the way down the line, more than half of the strongest episodes, were because of Gene L. Coon. He was the producer; that meant he did the re-writing, or hired the writer, or whatever. I acknowledged him at great length in *The World of Star Trek* and in *The Trouble with Tribbles*, because I didn't work with Roddenberry, I had no knowledge of his strengths. I was willing to give Roddenberry credit, but I had seen Gene L. Coon at work; I knew what he was responsible for."

The loss of Gene L. Coon also had a direct effect on David Gerrold, who found himself unable to sell another STAR TREK episode, although he already had been promised two scripts for the third season. "Gene L. Coon left the show, and what came back in is, 'Here's this skinny little kid; we want to hire professionals. I said, 'I am a professional! I sold!'"

"This is apocryphal. I can't prove it, but





Spock and William Schallert, as Undersecretary of Agricultural Affairs Nilz Barris. Gerrold recalled hanging around the sets and being terrified to talk to Leonard Nimoy. "Spock *is* Nimoy," said Gerrold.

I've never heard anything to contradict it, and I've heard a lot to suggest that this is exactly what happened: that Gene Roddenberry was out of town when 'The Trouble With Tribbles' was bought and filmed. He was on vacation for something like six weeks. And he came back, and 'The Trouble with Tribbles' had already been shot! And he goes to Gene L. Coon and says, 'What the hell are you doing? You're turning my show into a comedy!' I know Roddenberry well enough to know that he felt he had lost control to Gene L. Coon and was now going to regain control." So Coon was gone. Reasons of health were officially cited, but Gerrold disbelieves them, noting that Coon began work on another series very shortly afterwards.

Whatever the reason for Coon's replacement with Fred Freiberger, the effect on STAR TREK and on Gerrold was pronounced, especially after Roddenberry also left the show, citing disagreements with NBC. "Gene Roddenberry left, and so now I have this pending assignment with STAR TREK, and I have a meeting with Fred Freiberger because he's going to finish what Gene had started, and I come in and his first words to me were, 'I saw your Tribble episode this morning. I didn't like it. STAR TREK is not a comedy.'" Gerrold was given a shot on another script with an assigned partner, but studio politics eventually cut them off. The work he had done towards that other story was adapted by another writer; Gerrold got a story credit on "The Cloud Minders." He did get to

use the Tribbles sequel that he had written for the third season of STAR TREK—on the animated series. "Dorothy Fontana was the associate producer there," Gerrold explained, "but essentially she was the producer, because Roddenberry didn't do anything but collect his check. Dorothy Fontana called me and said, 'So, are we going to do the sequel to the Tribbles?' I said, 'Sure!' and that was it." The episode was called "More Trouble, More Tribbles." Gerrold wasn't done with the Tribbles, of course. Not quite

When the department at USC insisted that he "write something" for his senior project, rather than direct something as he had wanted, Gerrold turned in a copy of every draft of the script of "The Trouble With Tribbles," with his notes on the revisions and the events involved. "And I said, 'Will you accept this as a senior project?'" laughed Gerrold. "I mean, we're talking about a manuscript that was *literally* a foot

As the big three exit the bridge, Uhura (Nichelle Nichols) is left to tidy up. Gerrold wrote this extremely popular episode while still a college student.



**“I had this very arrogant response to STAR TREK. It wasn't 'I can do better,' it was more like 'I hope they don't screw it up!'”**

—David Gerrold, writer—

thick.” He got an A. ‘I looked at it a couple years later, when I was starting to sell books. I said, ‘Jeez, this would be a good book, if we could ...’ So I was talking to Betty Ballantine, and I said, ‘Let’s do ‘The Trouble With Tribbles’ as a report on the making of.’” Ballantine had done well with previous “Making of” books, including *The Making of Star Trek*, so she agreed. The one book became two: not only *The Trouble With Tribbles*, but an in-depth survey of the series titled *The World of Star Trek*. (Both books are currently out of print in the U.S., but they were reprinted in the UK in 1996 and can be ordered. Gerrold also usually has a few on hand when he attends conventions; he sells books and his signature to raise money for AIDS Project Los Angeles.) But the Tribbles themselves were quiescent—or so he thought.

The DS9 tribute “Trials and Tribble-ations” came as a surprise to no one—except Gerrold. Ironically, he was one of the last people to find out about what eventually became DS9’s most-publicized episode. “I heard the rumors about it mid-summer,” he remembered. “But nobody knew any details or anything. So I said to my agent, ‘find out what’s going on.’” And my agent called, and she said, ‘Well, they said there’s nothing happening, but they’ll let us know.’” They didn’t. Not only that, but they stopped returning her calls. And then Gerrold started getting calls from reporters. “So I called Rick Berman. I said, ‘Rick, if you’re doing a Tribble episode and I’m not involved, you are going to have a problem.’ He said, ‘What do you mean?’ I said, ‘I’m getting calls from reporters who are asking me what I think about it. Now, if I say, ‘Gee, I don’t know; nobody at Paramount has talked to me about it,’ how do you think that’s going to look?’ He said, ‘You’re right.’ He said, ‘What do you want to do?’ I said, “Ah, well, let me be an extra in the episode.” He says, ‘That’s a funny idea.’ He makes a couple calls, then says, ‘Ok, we’re gonna do it.’ So that was ok.” And Gerrold was back on a STAR TREK soundstage.

He had a blast. “I think it was





Nichols charms Walter Koenig as Chekov with a purring tribble. Gerrold credits the success of the episode to producer Gene L. Coon, who bought the script and shot it with Gene Roddenberry out of town.

probably two or three of the most exciting days of my life, just to go there and to see "The Trouble with Tribbles" recreated." His only concern while he was on the soundstage was that he watches very little television, so "I hadn't seen an episode of DEEP SPACE NINE, I think, in maybe a year or two, so it was like, 'OK, as long as they don't ask what my favorite episode was, I'm OK.'"

His thoughts on the final product were mixed. Artistically, he was delighted. "I think it was very flattering and I thought they did a marvelous job. I thought the script was good, I thought the direction was good, I thought that everything everybody did on the show was marvelous, and I thought it turned out terrific! And I was flattered to be a part of it, I was flattered to have 'The Trouble with Tribbles' honored, thirty years later. I thought, all the way down the line, what a marvelous thing they've done!"

But Gerrold was displeased on the business end. Since the episode was derived from his script, and reused parts of it, he felt he deserved financial compensation. "The Trouble With Tribbles" was written under a 1967 contract that didn't cover many aspects of modern-day profit participation. "If they had called me ahead of time and said, 'We're going to reuse parts of 'The Trouble with Tribbles' script, can we negotiate so that you're taken care of?' I would have said, 'Oh sure! Pay me such and such into this and that and we're fine!'" Instead, matters got sticky. Credit arbitration by the Writers' Guild re-

sulted in Gerrold being given a "based on" credit, which carried no fee. He was paid for the use of clips.

Some higher-ups in the Writers' Guild asked Gerrold to appeal the decision, because of the precedent being set. "They said, 'we want you to litigate this aggressively because of the precedent it sets.' I said, 'I don't want to litigate! I just want to get paid!'" But, it seemed, litigation would be necessary if Gerrold wanted any money. He went through a few levels of appeals, and lost.

"What I've heard since then," he said, "is that everybody in the front office at STAR TREK is pissed as hell because I dared to protest the results of the arbitration because I wanted to get paid. And my position is: they screwed up by not calling me at the beginning and saying, 'We're reusing your script; can we negotiate something?' Because they put me in the position of having to protest, of having to go into arbitration, which put me into op-

William Campbell as Koloth (l). But how to explain the look of the Klingons in the classic series, and the radically different look seen in the feature films?



**“I was this skinny kid, very starstruck... and here I am bumping into people I've been reading for ten or twenty years.”**

—David Gerrold, writer—

position with the writers of the script.... I think they made a mistake in that one area, that's the only thing I would be upset about."

Other than that, Gerrold is pleased with the legacy of the Tribbles. They've even inspired some of his non-STAR TREK work. "There was a little girl in a children's hospital who wasn't doing her breathing exercises," he recounted, "and the nurse had gotten one of the original Tribbles—I guess this was in about '69. And she said, 'Mr. Spock sent me this Tribble, and if you don't do your breathing exercises it's going to die.' So she gave the Tribble to the little girl, and the little girl did her breathing exercises every day. This is a little girl who had given up hope that she was ever going to live and ever get out of an iron lung. And she started doing her breathing exercises, and about three months later as she's leaving the hospital she hands the Tribble to the nurse and says, 'I don't need this any more, but maybe some other kid does.'" Gerrold adapted that true story for "Believers," the BABYLON 5 episode he wrote. "A story that good—you don't waste it!" he laughed.

Gerrold, who now has his own SFTV series (STAR WOLF) in the works, thinks he knows why "The Trouble With Tribbles" is still so popular. "I think that the subject matter—this little critter and the whimsy and the fun of the show—everybody working on it was attracted to it, and said 'let's have some fun with it.' They all just sort of came to life on it. It was just a remarkably fun experience.

That it has lasted for so long I think is because the fun of the production comes through and the audience is attracted to what a good-hearted little show it is. And so here I've got this validation 30 years later that here's this show that has lasted all this time. It's very flattering; it's actually a little bit staggering in a way when you realize the impact that this one little script has had. It's like, boy, you've got to be careful with the stuff you put out in the world, because it can make an enormous impact!" Especially for such little fuzzballs. □



never used on the 11-footer as far as I can tell. But I thought that people might enjoy seeing something new."

Similarly, K-7 was photographed at different angles. "K-7 [is] revisited here, in an angle that you never would have seen in the original series," said Hutzel. "The original model would not have held up to photography at this distance. The original K-7 station was always meant to be a bit player, the surfaces were undetailed, so there wouldn't have been this sense of scale. The *Enterprise* was nicely detailed, and could have been photographed in much closer detail, had they had the ability to at the time."

There was one slight addition to the *Enterprise* miniature. Remembered Hutzel, "Mike Okuda came over and actually drew figures in the windows."

The most difficult visual effects in "Trials and Tribble-ations"—or at least the most noticed effects involve bringing the characters from the original series into contact with the characters from DEEP SPACE NINE. First, the original episode was combed for moments that could be used, then the actors were photographed to match, using all the tools and magic the visual effects department could imagine or invent. In the first scene to bring the two casts together, Odo is sitting at a table in the bar when Chekov (Walter Koenig) and Uhura walk in. "The first one was unfortunately cut so short in the final version, that it's almost impossible to see," said Hutzel. "We had to put René back there at the table, in back of Uhura and Chekov. He was actually



Cinematographer Jonathan West, (r) rehearses Avery Brooks and Terry Farrell, while meticulously recreating the lighting style of the original series.

photographed against greenscreen [sometimes used instead of bluescreen] on an 'applebox.' You can see that Chekov crosses in the foreground, and he's been hand roto'd. In other words, an artist went in and drew an articulate matte, frame by frame, of him, so we could print him back over top of Odo."

Rotoscoping, a traditional film animation technique in which an outline of an image is traced by hand, frame by frame, to make a traveling, or articulate matte, is now done digitally. In this case, the work was done at Pacific Ocean Post, by Laurie Resnick and Shauna Steiner. Explained Hutzel, "Roto is an interesting process. It's very difficult to not have the edges of the element chattering. It's very difficult to get it to flow smoothly. It takes a great deal of time. We start with the roto, and then our Harry artist, who is Kevin Bouchez, goes in and smoothes it all, and does a little additional painting to clean up any rough edges. It's really a two-step process." Harry is the trade name of the digital editing and compositing tool with which many of DEEP SPACE NINE's visual effects are fully realized.

In a later scene, Odo is still in the bar with Uhura and Chekov. Explained Hutzel, "Uhura was roto'd in the foreground for this. We had a wall that was very, very similar to the original wall, and I had [Odo] actually sit in front of that wall. He's actually sitting in front of the wall on an actual seat, and at a table that we had on the set, and then I slid that in behind her, and soft-edged it, so that you can't tell that it's blended between one set and another. We were shooting this, and we had a monitor over by René so

that he could see what it looked like. We had a split screen between the original plate and him. So he's sitting back there and looking at the monitor, and we roll the camera and he says, 'Yoohoo, Uhura, I'm back here. Hello Chekov.' Unfortunately we didn't have sound that day so we weren't able to record it. He told me though that if we put the comp together and send it over he'll loop it."

When Hutzel actually got to the hallway scene that he had used as one of the test shots, things got a lot more complicated. Said Hutzel, "Originally, the hallway scene was to be Dax [Terry Farrell] and Sisko [Avery Brooks] walking down the

hallway and suddenly finding themselves standing next to Kirk and Spock. We would have used one of the later scenes, where the camera is not moving, and they would walk in and say, 'Oh my,' and then go back down the hallway and overhear the conversation. During the course of looking at this, the producers decided, 'Let's spend the money and do this. Let's have them standing in the hallway, then have Kirk and Spock enter.' So we mushed ahead with that scheme. One of the first things that had to happen was they had to have something to do back there. In the original show, if you look at the original plate, there is nothing back there. It's just a wall. At that point it became obvious that we had to replace the wall, so that they had something to do. That pretty much drove the shot, and that made it imperative that we actually photograph the wall. That meant that we had to photograph everything under motion-control so that we could match the motion from the original plate [background photographic elements] as much as possible, and then fine tune it in post. Unfortunately what we have here is a dolly move, combined with pan and tilt. Doing a dolly move is definitely a no-no. It's extremely hard to track information into a plate with a dolly move, because you have to have changing perspective."

To recreate the dolly move at Image G, Hutzel used the "Bulldog," the most powerful motion control rig in the world. "The 'Bulldog' can move down the track at eight feet a second," said Hutzel. "It has a 23-foot arm on it, and it weighs a ton and a half."

Hutzel noted, "One of the cute things about all of these scenes is that in virtually every scene, either Kirk or Spock or both look right at our characters. In [the bridge] scene, Kirk is going to walk right over and say hello to Dax, but he gets called to the com. He sees her there and he starts to actually move towards her. You've got to love Shatner, because the people on the set must have wondered, 'Where the hell is he going?' But he did all this broad, wonderful



David Gerrold (above) wrote "The Trouble With Tribbles" and became a fixture on the set (below with William Shatner). Right: Gerrold's book.





stuff, and it just played beautifully." When Kirk sits on a Tribble on the bridge and looks towards where Dax will be, but wasn't originally, it prompted Hutzel to say, "What the hell was he looking at? There was nobody back there. It works beautifully. In the original cut of the show, they were going to have him look at Dax. Then he turns the other way, and they were going to have him look at Sisko, who is sitting on the other side of the bridge, and have Sisko react as well. But ultimately because of the geography of the scene they chose not to do that."

Later in the show, the barroom brawl erupts. On first glance, it looks like a scene with many visual effects. "It's so beautifully edited that people are convinced that everybody's all together," said Hutzel. "You can't throw a chair at a principal actor," said Hutzel. "That's a no-no."

Moving on to the famous line-up when Kirk questions the brawlers, Hutzel said, "Because the plate is unmoving, this was actually relatively easy to do, although people seem most impressed by this sequence, seeing everybody together. I had to take out the actor that was there and print our actor in." Hutzel used a 1/12 scale miniature of the room as a background to match the camera move for reverse shots.

Next came the bridge scene with Dax. Since the original footage involved a cross dissolve with an earlier scene, Hutzel added grain to his footage to match. "Aficionados will notice that the cut of Kirk entering is a blow-up from the original scene," said Hutzel. "We did that to avoid the problem of having to track Dax with a dolly move in the background."

In the bridge scene Dax spends most of her time bent over. "Terry [Ferrell, had] to stand like that for days while we photographed all these scenes. It was the only way to fit Dax in the scene," said Hutzel. "Once again, watch the eye-line of our character sitting at the console back there in the original show. What's he looking at?" Hutzel was talking about a male crew member on the bridge, looking in Dax's direc-

Filming Brooks and Farrell. Visible in the foreground is the motion control track that Image G used to duplicate camera moves from the original footage.



# TRIALS AND TRIBBLE-ATIONS

## SET DESIGN

*Recreating classic Trek's makeshift vision of the future.*

*By Anna Kaplan*

Veteran production designer Herman Zimmerman jumped right into work on "Trials and Tribble-ations" even as he was finishing with *STAR TREK: FIRST CONTACT*. The art department needed to build sets that would match the original *Enterprise*, including sections of corridor, a turbolift, parts of the bridge, and the bar from space station K-7. They had already started drawing some of the floor plans, but they needed Zimmerman's expertise.

Noted Zimmerman, "I think we had about two months warning, which is most unusual for our lifestyle on *DEEP SPACE NINE*. When I came into the art department one day, one of the set designers was already drawing the floor plan for a good portion of the corridors from the original *STAR TREK* series, and assumed, because it looked rather like it, that it was a quarter-inch scale. It was only about 3/16ths inch scale. It means that we would have built the set about two-thirds the size it should have been! I had remembered from the original series that the corridors were about ten feet wide, and we were only making the corridors about six feet wide. We would have been quite embarrassed had that happened. So my first assignment on this project was to find the right scale for those original drawings."

Recalled Zimmerman, "Most of the serious work done on this was by Michael Okuda [scenic art supervisor/technical consultant] in the graphics area, and then the post-production optical staff. We used the best references that we found to manufacture the few pieces that we had to. We manufactured three sections of the original bridge, and we



Production designer Herman Zimmerman, following in the footsteps of designer Matt Jeffries.

manufactured quite a lot of corridor. We built most of [it] from photo-reference, but we did have some of the original drawings. Fans have, over the years, been buying blueprints that were made after the fact—many of them not by people who had actually worked on the show. So there were some fairly good blueprints available, but not completely accurate."

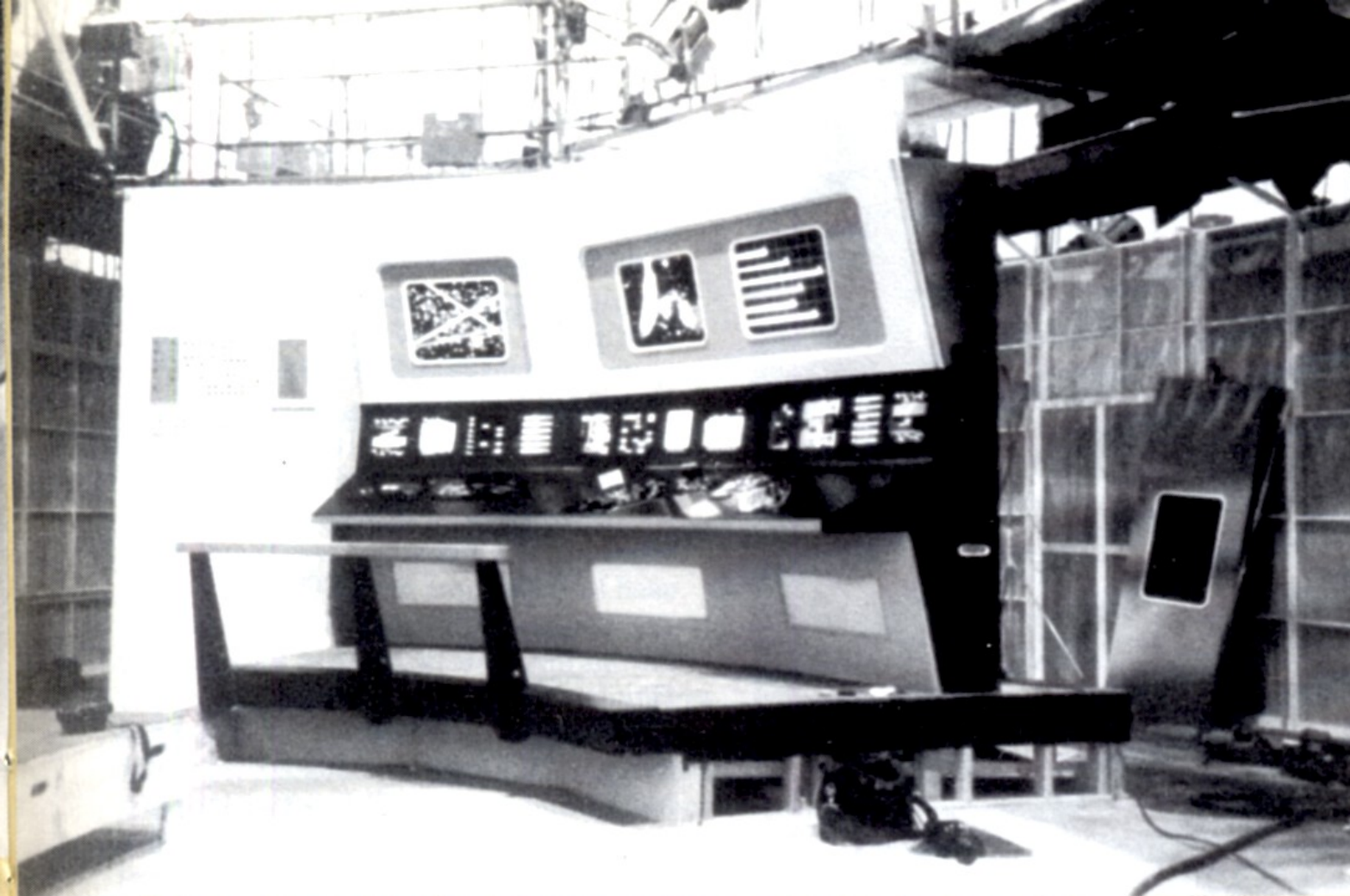
Noted Michael Okuda, "The hardest thing that we did here was recreate pieces of the sets, because there are essentially no sur-

viving drawings from the original *STAR TREK* series. We had two blueprints from the original series, but everything else had to be done purely from frame-grabs and publicity stills. Doug Drexler [scenic artist] literally did hundreds and hundreds of video frame-grabs, and we'd say, 'We know how wide this wall panel is. We can then guess what the size of this particular plant on [the wall fixture] was.' There was a lot of that kind of thing happening.

"There was a corridor with a junction," recalled Okuda. "We just didn't know where it came from. Doug and I had spent weeks studying those corridors and those sets. And Randy McIlvain [art designer] walks by and says, 'Obviously, they added a piece of corridor there and they just flew away a wall.' We said, 'No. We've been studying this. We would have figured this out.' And we started analyzing the angles and we realized that he was exactly right, that Randy figured it out by just walking by. He's an art director with many years of experience, and it shows."

The devil was in the details, noted Okuda. "There's a gentle curve between the desk top and the blinky panels [on the bridge]. Herman noticed that, and he added





A section of the original Enterprise bridge was recreated down to the minutest detail to match footage of the old series. Right: Denise Okuda fabricates a computer console using marbles.

that little gentle curve. You think it's a trivial detail, but it catches light in a distinct way."

The most difficult task after the designs were finished was finding the materials and items used in the 1960s, many of which could not be located. Noted Okuda, "The headers above the corridors used to have this optical, op-art moire pattern. We couldn't find the company that did it. We suspected they might be out of business. So I generated a moire pattern on this computer, and then retouched it in Photoshop. So what we actually used in the set was literally, large scale computer print-outs. If you look carefully, it didn't exactly match what they originally did. But given the time and given the fact that we didn't have the original material, I think it worked out pretty well." Added Zimmerman, "Those things are about as authentic as you can get with 1990's materials. Many of the materials that were used in the late 1960s aren't available any more, particularly that shimmering effect."

Most difficult for Okuda to reproduce, were graphics seen on the view screen monitors on the Enterprise bridge. "They had a bunch of large viewing screens that ring the upper level of the consoles," he said. "Sometimes they had these simple graphs, and sometimes they had astronomical photographs there. Sometimes it looked like they just took a piece of Plexiglas and spray-painted really cheesy looking nebulas or planets. For the shot where Dax [Terry Farrell] walks onto the bridge, and watches while Kirk [William Shatner] sits on the Tribble, the display that's behind Dax looks like someone took a spray can, and sprayed a little bit of red and a little bit of blue, and walked away from it. Someone was clearly in a hurry. We had to recreate that. So

once again, in Photoshop, I spent half an afternoon trying to painstakingly re-create something that someone probably did in about three minutes."

Dexler used frame-grabs to painstakingly recreate the blinking light patterns on the consoles. "We had done some of that for 'Relics' a few years ago," said Okuda. "In a sense we had the benefit of being able to build on that bridge." "Relics" was the episode from the sixth season of THE NEXT GENERATION which brought Scotty [James Doohan] into the 24th century. While onboard the *Enterprise 1701-D* he visited a holodeck reproduction of the original *Enterprise* bridge. For that episode only one small area of the bridge was actually built, but the experience did make it easier to do more for "Trials and Tribble-ations."

Noted Okuda, "Steve Horsch is a prop maker. As a fan, for conventions, he built the helm console that we used in 'Relics.' Partly as a result of that he moved down to Los Angeles and he started working in 'The Biz.' So when they started doing this episode, Joe Longo, our prop master, con-

Trek scenic art supervisor and technical consultant Michael Okuda had a field day revisiting the old show on DS9.



**“The genius of Matt Jeffries was having no money, taking found objects...and making them into a vision of the 23rd century.”**

—Technical Consultant Mike Okuda—

tacted him, and he did the re-creations of the communicators and tricorders. The re-creations are exquisite. You can get much closer to these than you could to the originals. The results are beautiful, but they're *faithfully* beautiful."

Like the original set designers and decorators, the people working on "Trials and Tribble-ations" found materials out on the street. Noted Okuda, "There was a little pocket alcove in the corridors where there's a ladder," said Okuda. "In front of the ladder is a wire mesh screen, in the original. The construction department came up with what they thought was the closest match they could get, given the time. We were looking at it and

[saying], this isn't quite right, but given everything, it's the best that can be done. Doug said, 'That's not quite right. Wait a minute.' He grabbed us all, and we ran outside the stage. There was street work going on outside the stage, and there were these construction barriers, and he said, 'Let's steal this stuff and use it.' And that's literally what they did, cut a piece of this construction safety barrier material, and rebuilt [the screen] using something we found on the street."

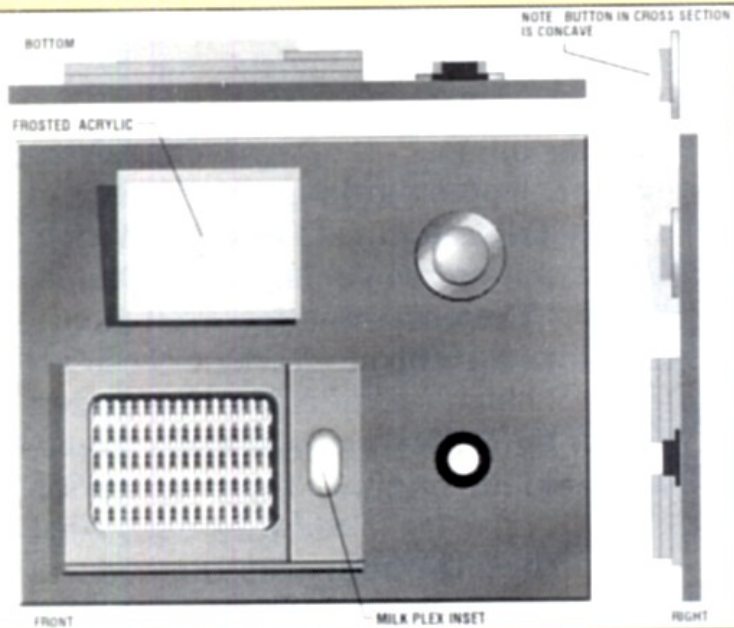
Noted Okuda, "The genius of Matt Jeffries back then, was of course, having no money, taking found objects and selecting appropriate things, and arbitrarily making them into a vision of the 23rd century. We had a very different challenge. We had to re-create that look, the wall plant-ons, all those silly looking pipe things. Afterwards, I called up Matt Jeffries and he said the plant ons were old molds for light stands and camera dolly parts that were stored under the stage at Desilu. But Doug did frame-grabs, and Laura Richarz [set decorator] had those things pretty painstakingly re-created."

Drexler printed examples of signs to be placed over corridor doors, paying homage to real people as well as fictional characters from the original series. One sign said "Betty Jo McCarthy, Historian," better known to Trek fans by her married name, Bjo Trimble. Another said, "Kevin Riley, Navigator," the character from "The Naked Time" and "The



Conscience of the King.”

Set decorator Richarz used a mix of the old and the new, going to great lengths to match the original series. “Most of our work was actually in the bar,” she said. “We tried to track down the manufacturer of the chairs. The people who sold them here in this country—the owner of the store is now 90—told us they were a European manufacturer, but we couldn’t track them down beyond that. The people at the store gave me the name of a source for ’60s and ’70s-type collectible merchandise, and he had one chair. So we bought the chair, and had molds made. Then we had to have brand new fiberglass ones made, and had to buy



another kind of chair to get the chrome, four-legged base. We finally got it all done, and they’re a dead match. The hanging gold ball, up in the bar, up near the window, we looked at that eight million ways before we could figure out what it actually was. It was only when we got the really good grab-frames that we could see. It looked completely different from what it looked like in our little ones we got off our video printer. Then we had to have that manufactured. So that’s kind of how it went. It was a lot of fun.”

When Richarz was going through the frame-grabs of the original episode, she received a surprise. “Originally we were going to have to redo the back bar area, although it turned out we wound up not doing that. We were looking at the stuff for the bar, and I’m looking at the frame-grabs, and I realized that two items on that back bar, I have in my stock; I got them from the prop house here on the lot and they have obviously been sitting here for thirty years. One was a shell tray that I had used in a Klingon house, and the other one was this brass candle holder that I actually got from (set decorator) Jimmy Mees who used to do *NEXT GENERATION*. He had used it as a candle holder. I had used it as the base to one of the Bajoran Orbs when we did a temple scene. I just thought that was amazing, that we still had stuff from thirty years ago.”

Another reminder of the old was the lighting of the turbolift. It was not done like *THE NEXT GENERATION*, but like the



Scenic artist Doug Drexler next to his scavenged set of an *Enterprise* corridor. Left: Drexler’s detailed design for a corridor comm station.

original series. Said Zimmerman, “We actually put a roller belt with holes in it, and put a stationary light behind it, and literally hand cranked the roller. Of course now we do it with a computer chip and a lot of light bulbs that go on and off sequentially that change the floors. But I think the effects department got a kick out of doing it the old way.”

Noted Zimmerman, “I think the finished product is something that we are all proud of. Since we had to actually cut from our new footage to the Tribble show, and another show that we used, ‘Mirror, Mirror,’ we had to be really careful. We had a lighting problem, and we had to do a retake on the ‘Mirror, Mirror’ section because the lighting from ‘The Trouble With Tribbles’ on the bridge and the lighting for ‘Mirror, Mirror’ as done on the original series, didn’t match. At first they thought that our art department had chosen the wrong color or something, but it truly was the difference between the way they had lit the set for the two different episodes. So we had to light it differently and do a retake on that particular scene.”

All things considered, Zimmerman did not think the work was excessively difficult. “Once the research was done, the drawings were done, seeing it happen wasn’t as difficult,” he said. “Overseeing the doing of it wasn’t as difficult as an ordinary episode, just because the technology in the late ’60s was so much less demanding than the technology we work with every day

here. That original series group were true pioneers. We still do a lot of things the way they did them, but we also do a lot of things that weren’t available to them at that time. In that sense it was actually simpler from art direction and construction point of view than an ordinary episode would have been.”

Added Zimmerman, “I was a fan of the original series, although I never thought I’d work on them. I was an assistant art director at NBC, in Burbank, when the original series was there, and I used to rush home every Thursday night and make sure I wasn’t late to see that on the air. The thing that’s fun about ‘Trials and Tribble-ations’ is that it’s in the vein of the classic series. It’s got a lot of humor in it, and our actors really responded to that. This was kind of a ‘pull all the stops out’ really tongue-in-cheek effort and I think everybody enjoyed it a lot. I think the fans have enjoyed it. And I think in its own way it will be another classic episode. It was a very worthwhile project. Everybody that had ever been on the classic *Trek* set and then came onto our set had a sense of déjà vu.”

Richarz felt the same way. “To walk on the corridor was really fun,” she said, “and to see everybody in the uniforms. Everybody was excited—up for it. I think the show came out looking really wonderful. The actors had a lot of fun. *Everybody* had fun.”

Michael Okuda, author of *The STAR TREK Encyclopedia* and *STAR TREK Chronology*—who knows as much as anyone about the *TREK* world—said, “There’s this wonderful scene, where Kirk and Spock are talking at the wall intercom. If you look at the shot before that, the camera tracks them as they come down the corridor. Then later on, after the composite scene, Dax and Sisko [Avery Brooks] walk back down the corridor that Kirk and Spock came down. You can see we’ve pretty much duplicated it—it works very well. When you stood on the set when they were shooting, it was easy to forget yourself, and look at the footage, with their classic Jerry Finnerman lighting, and the Bill Theiss costumes. You look at it, and it was very easy to say to yourself, ‘What episode is that? I don’t know what episode that is.’ If you didn’t recognize Terry Farrell and Avery Brooks, you could have believed that that was footage from the original series. Even the people who weren’t necessarily fans of the original *STAR TREK* series knew it was special. Everyone was willing to put in extra time and energy. This touched a nerve like nothing that we’ve done in the past several years—just extraordinary. The sense of walking through those corridors, even when they weren’t lit—this is what it must have been like.” □



**“As everybody is quick to point out, no Tribbles were actually harmed in the making of this episode.”**

—FX Supervisor Gary Hutzel—

tion. “That was hysterical. No one noticed that until we got on the set. I started lining her up, and she was crossing a little earlier originally, and it became, ‘Why don’t we delay the walk a little bit?’ The eye-line lined up perfectly. He looks right up at her behind, and looks over at Kirk. It was perfect.”

But the bridge scene was also difficult to do, because Dax was inserted into a scene showing most of the bridge with many crew members, a massive tracking job. “She had to be shot purely against green screen,” said Hutzel. “She is standing on a platform, and a set of stairs that were built to the specs of the original set, but are basically apple boxes stacked up and covered with green cloth.” Steve Fong at Pacific Ocean Post had the laborious job of tracking Farrell into the shot.

When Bashir and O’Brien return to K-7 to look for the Tribble bomb, they were digitally placed into the scene of the bar covered with Tribbles. Both Hutzel and Dan Curry worked on the scene. Curry painted out the set in a Mac Photoshop file to change the composition and worked with Hutzel on second unit to shot Bashir picking up a Tribble at the bar.

“I wanted him to pick up a Tribble off

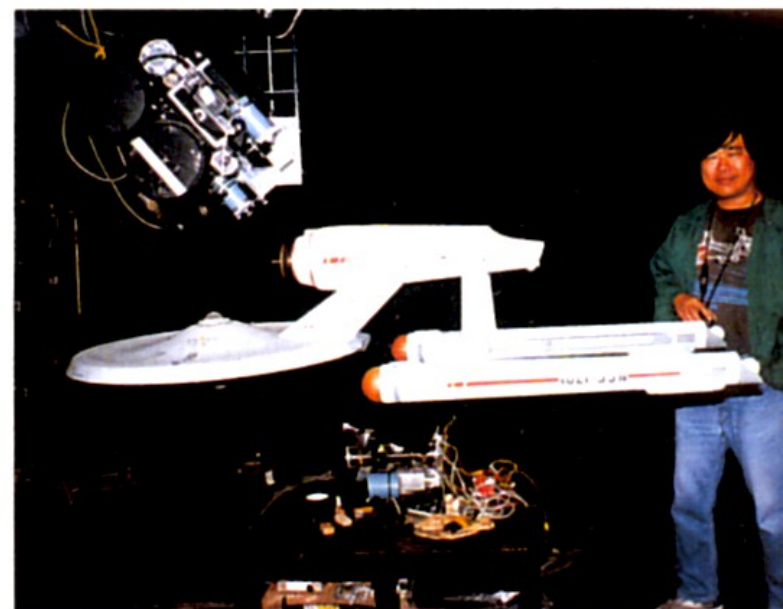


The new 5 1/2 foot model of the U.S.S. Enterprise, crafted by long-time STAR TREK modelmaker Greg Jein (right). Jein went to “unbelievable lengths” to make this model identical to the original 11 foot version.

the table,” said Hutzel. “That table actually exists in the original plate along with the bartender. All I did was stack up a series of Tribbles on a cantilevered stand. On the original show there’s a little crevice, and again, designed specifically so that I could put my Tribbles in, and it gave him the chance to just reach in and pull that out.” Curry rotoscoped the matte for the Tribbles, in Photoshop.

The next major work involved the rec room scene. Hutzel said, laughing, “Dax and Sisko are sitting there. Kirk comes in and looks right at her, and then continues on, and Spock comes in and gives a little concerned look, as if ‘Who are these people? I’m seeing these people all over the ship.’ Another perfect moment.”

The design meant to achieve this perfect moment had to be modified many times be-



cause of unexpected problems. “When we got to the set, it turns out that the monitor in the scene had been built to two-thirds scale, so it was too small. What we ended up doing was taking Dax’s head, and Sisko’s head, and pasting them on the bodies that exist there. Adrian Hurley did a terrific job of photographing, so that the motion matches beautifully. We have a hand in there reaching up to play chess, to make a move on the chess board. That is the hand from the original 1967 plate, which an expert will tell you was in a blue uniform. We made the blue uniform red, so it matches Dax’s outfit. What made this shot also one of the most complicated shots that we did in the show, the person who’s sitting there has a full head of hair. You can’t just make Sisko’s head bigger, because it would be out of scale with the body. Now that we’re using his body we had to make the head the exact same size. That left us with a halo all the way around his head, where the hair would be. Adam Howard, [visual effects editor] at Pacific Ocean Post, went in and painted all of that information in around the head. Later in the scene Kirk’s hand is not Kirk’s hand at all. It’s actually Spock’s hand. It’s been duplicated and stuck on there. But it’s flawlessly executed, flawless-

Jein also built a new Space station K-7 and Klingon Bird of Prey. Budget pressures kept the Klingon ship unseen in the original episode, but visual effects supervisor Gary Hutzel made sure it got in this time.







The Enterprise comes into orbit around K-7. The 30th Anniversary show used motion control technology to achieve camera angles the original crew wouldn't have dared, giving viewers a new look at the classic ships.

ly painted. An extremely difficult task, to match all the shadows, and everything, so that it blends perfectly, but done beautifully by Adam Howard (in the Harry)."

Hutzel described the scene with Dax and Sisko in the storage bin tossing Tribbles. "The writers went out of their way to say this had to be perfect, Sisko tossing the Tribble on (Kirk's) head. It was very, very important to the writers." Finally Sisko finds the bomb. "As everybody is quick to point out, no Tribbles were actually harmed in the making of this episode," he joked.

In the final scene on the *Enterprise*, Sisko meets Kirk, a wonderful moment that was difficult to achieve. using footage of Barbara Luna from "Mirror, Mirror." "When the writers first approached me with this, the dialogue was tailored perfect for this scene. "I had to position [Sisko] quite a bit deeper in the scene than the woman actually was, and then cheat his eye-line back. If he were actually standing in that scene, he would be

cut off at the nose." Hutzel laughed and said, "So he's standing in a hole next to the chair. I think we can say that. But then, in the original series they were constantly putting Shatner up on boxes anyway. So I figure his chair's on a box in this scene."

Then another look across time. "We have a lovely look from Uhura. I think she was seriously interested in Avery. In the original show, Spock speaks in the shot. As soon as we pan over, he begins asking Kirk, 'Do you know her?' So in order to play this scene long enough, I went to Vision Arts and had them freeze Spock's mouth, so he does not speak. They did a flawless job, because he's talking that whole time in the original show. It's just a little thing you'd never notice, but in fact was a fairly complicated little piece of business we did."

This brought up one of the legal issues involved in filming "Trials and Tribble-ations." Hutzel said, "That had to be OK'd by Nimoy. That was the first effect we had

**“Dax played a little bit of the scientist, a little bit of the space slut. I think she enjoyed that role very much. It was a lot of fun for her.”**

—FX Supervisor Gary Hutzel—

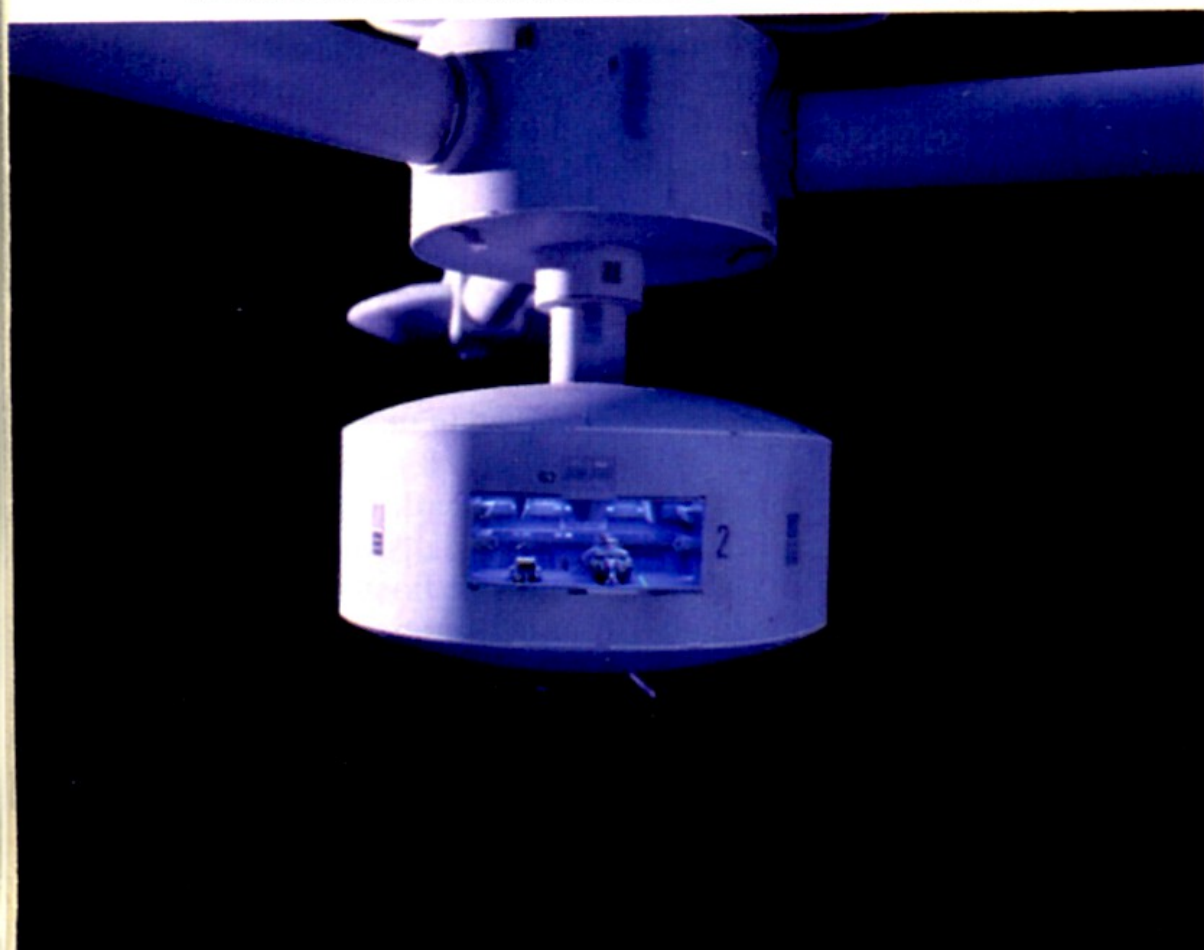
completed, because we had to send it over to him. He wanted to make sure that nothing we did would defame the character."

While Hutzel was researching the original series, he did have a couple of disappointments. For one thing, he was hoping to find old unused negatives. He explained, "There was no B negative from any of these shows. We had hoped to find some hidden negatives somewhere in some boxes. There was nothing at all. It's all been taken. I'm sure Mr. Roddenberry had a few roles himself, along with a lot of other things."

Added Hutzel, "The condition of the audio was not good, as you might expect from a mag track like that that has been sitting around for thirty years. There was lots of audio bleed that had to be taken out of it. There's some dialogue that's a little echoey, not intentionally so."

Summed up Hutzel, "Everybody had a great deal of fun doing this. I've never seen Avery so happy to be on the set performing. He had a wonderful time. And Dax played a little bit of the scientist, a little bit of the space slut, and I think she enjoyed that role very much. It was a lot of fun for her." As for the episode, "Trials and Tribble-ations," Hutzel said, "People are enjoying it, and I'm really glad, because that's what everyone wanted. Everyone on our show wanted to do everything we could to make it as enjoyable as possible." □

The docking bay of the K-7 station showing a miniature of Cyrano Jones' ship, never shown in the original episode—a new touch Hutzel insisted on for the fans. Jein's new K-7 model had more surface detail than the original, allowing it to be shot much closer and stay on screen longer. Right: Hutzel with the station.





# TRIALS AND TRIBBLE-ATIONS

## WALTER KOENIG, CHEKOV

*A member of the original cast, Chekov appears on DS9 through the magic of special effects.*

*By Anna L. Kaplan*

A story about something that happened during the making of "Trials and Tribble-ations" has already become something of a legend among the cast and crew of DEEP SPACE NINE. When Colm Meaney was having trouble opening the old flip-style communicator re-created for the episode, a hand reached out to help him. The hand belonged to Walter Koenig, who played Chekov in the original series. Noted Koenig, "Colm Meaney was in the process of rehearsing the scene in the turbolift where he tries to flip open the communicator, and it kept flipping open and then bouncing closed. I stormed over there in a simulated agitation and said, 'Give it to me,' praying all the time that when I did it, it was going to work. I took it from him, and I flipped it open and it stayed open. And I said, 'There. That's the way it's supposed to be.' Then I stormed off." Koenig laughed.

The actor who starred as part of the Classic cast in the original "Trouble With Tribbles," shared his opinions about "Trials and Tribble-ations." "I thought it was very well done," he said. "I thought it was seamless, the editing was seamless. The interchange of the two casts worked extremely well. I thought there were some very cute ideas that were incorporated, like [Dax and Sisko talking about] how cute 'he' was, and they were not talking about Kirk, they were talking about Spock. I thought it was great fun, and it was really kind of spooky. It was spooky to see myself from 30 years ago with people who look the way they look now, meaning the DEEP SPACE NINE cast."

There was one joke that Koenig did not



Koenig (with Nichelle Nichols as Uhura in "The Trouble With Tribbles") gave tips on flipping the old communicators, filming the anniversary tribute.

think worked well. "I thought the explanation of why the Klingons looked different was a well-conceived idea, but I think it could have been executed better," he said. "It looked like an apology, rather than a gag, and it was really a gag. The most obvious difference from the original series is the way the Klingons look, and it's so obvious that it should be addressed in some way. My sense was that it was designed to be tongue-in-cheek, and it didn't come off as that, as much as just a weak explanation. Other than that, I thought it was delightful."

Like all the other actors, Koenig was compensated for the use of the original footage from "The Trouble with Tribbles." "I got paid about five times what I got for the original episode, just using my image on the new episode," he said. "That's rather ironic I think. They had to negotiate. They made an offer, and we countered, and they

accepted the counter. I don't know how it was with the other people, but that's how it was with me. I was easy." The process was more difficult with some of the other actors and took some three months.

"The Trouble with Tribbles" which has always been a fan favorite, featured Chekov prominently. He left the bridge to go over to space station K-7, got into a fight with the Klingons, and had dialogue other than "Warp Factor 2." Remembered Koenig, "I had some stuff to do. It was a good Chekov episode."

Koenig continues to play Bester on BABYLON FIVE, appearing in three episodes of the past season. At the moment, Koenig is working on his autobiography. "Right now I am recapturing it all on my computer, because I have a publishing date of next spring

for my autobiography," he said. "It's going to be about my whole life. I would say the last 25 to 30 percent will be about STAR TREK, and will include some commentary about the other shows. For the most part it should be fun. It's anecdotal, and there's a lot of funny stuff, there's a lot of stuff that shows just how desperately neurotic I am. Hopefully there will be some insights as well."

On a final note, Koenig said about the next generation of STAR TREK shows, "I think that whenever they do something with one of our cast members, as they have with DeForest Kelley, and Leonard Nimoy, and Mark Leonard, and George Takei, and Jimmy Doohan, that it's an acknowledgment of the history of STAR TREK, and it's a very positive statement about the influence that the original series had. I always think of it as a compliment." □







# STAR TREK VOYAGER

**Jeri Taylor at the helm, seeking more energy and excitement in third season.**

By Anna L. Kaplan

VOYAGER's just-completed third season was a mixed bag. There were highs, like "Future's End Part I and II," "Macrocosm," "Displaced," and "Worst Case Scenario," and there were lows, like "Favorite Son," and "False Profits," a show filmed during the second season but aired in October of 1996. VOYAGER was moved from its Monday night location on the UPN roster to Wednesday nights at 9 PM, after THE SENTINEL. Nielsen ratings fell, with the first month of the season down almost 20 percent, from an average of 6.3 to 5.1. Still, VOYAGER remained UPN's top rated show, pulling in between five and seven million viewers.

Noted executive producer Jeri Taylor of the season, "I think we were successful in restoring a greater sense of adventure to the series, lightening it up and bringing back some humor. I thought we had some high concept stories that really grabbed the attention and were very popular with the audience."

The season marked the end of Michael Piller's tenure. "There's going to be a difference," said Taylor. "Michael and I share many of the same kind of story-telling sensibilities, but there are things that I have been attracted to that he was not."

"Basics, Part II" brought closure to the series' Kazon story arc, but was not one of Taylor's favorites. "I personally had long since tired of the Kazon, before that episode was ever produced or even conceived, and was glad to be able to say that's the last that

Jeri Ryan as new Borg crewmember Seven of Nine.  
Inset: Neelix couldn't protect Kes from this:  
Ethan Phillips and Jennifer Lien in "Basic, Part 2."  
After breaking up with Neelix third season,  
Lien is leaving the show as Kes early this year



The ensemble in "Alter Ego," lost in space (l to r), Robert Duncan McNeill as Lt. Tom Paris, Phillips, Roxann Dawson as Engineer B'Elanna Torres, Robert Beltran as First Officer Chakotay, Kate Mulgrew as Captain Kathryn Janeway, Tim Russ as Tactical Officer Tuvok, Lien, Garrett Wang as Ensign Harry Kim and Robert Picardo as EMH Doc Zimmerman.

we will see of the Kazon," she said.

The show marked the end of Cardassian spy Seska (Martha Hackett). The story, written by Piller, was repeatedly rewritten up to the last moment. Apparently there was disagreement about whether or not Seska should die. Said Hackett, "In fact [in] pages I got three days before the shoot, I lived, and then 24 hours later I died. They were having a heated debate about it."

Hackett was disappointed that Seska's death was treated as an accident, and that her baby turned out not to be Chakotay's. She said, "I felt if Janeway or Chakotay had

to kill her in self-defense, or to protect someone else, it would have had more impact. Here was this nemesis who was able to take over the ship, and then she just gets killed in an accident. It seemed like they deflated what they already built for me. They don't want anybody to kill anybody directly. Also I was disappointed that it wasn't Chakotay's child. That was a plot point that came at the last minute too, and I just thought that took the wind out of the sails a little bit. They [were] retreating from the story lines. They just wanted to get out of there. I think VOYAGER [is] still strug-



gling to create a new race that's a good foil. They weren't happy with the Kazon."

With the airing of holdovers from second season, it wasn't until the November sweeps two-parter "Future's End" that season three began in earnest. "It was very high concept. It was the show that kind of really began to swing us back to a more adventure-oriented sense of fun," said Taylor.

Supervising producer Brannon Braga liked the show's new direction. "I'm happier now than I've been since my last year on NEXT GENERATION. 'Future's End,' although it wasn't everyone's cup of tea, was a critical success, and a rating's success in a big way. We've loosened up. We're trying to make it more adventurous and exciting. We have more winners this season I think than any season yet."

"Future's End Part I" and "Part II" took the Voyager crew to Los Angeles, California, in the year 1996. It was originally going to be four parts, but the studio nixed the idea. Said Braga, "Part of me wishes we had still done the four-parter, because we had Tuvok and Paris get trapped in a convenience store while it was being ambushed by gang members."

"Macrocosm," another Brannon Braga high-concept piece, followed soon after. It was promoted by UPN as a Janeway action hour. Joked Mulgrew, "It was Sigourney Weaver time." Watching Janeway strip down to her undershirt and shoulder a phaser rifle as she went off in search of goo-secreting killer aliens certainly brought ALIEN and Ripley to mind.

"It was a lot of fun to shoot," said Mulgrew. "I'm very strong and I'm very physical. To run and jump and do my own stunts was great fun."

Even though Voyager remained in the Delta Quadrant, viewers were reintroduced to old friends and familiar ideas starting with "Flashback" and Captain Sulu. Later, during the middle of the season, Q (John de Lancie) returned

in "The Q and the Grey." Two crew members experienced the Vulcan Pon farr in "Blood Fever," and the Borg appeared in "Unity." Both "The Q and the Grey" and "Unity" were written by co-producer Ken Biller, who found the assignments ironic. "I am the least avid of the Trekkers on the show, and I ended up getting all the Trek classics this year," he said. "I had to do Q, and I got to do the Borg."

Viewers expected Voyager to encounter the Borg, the only species already known to come from the Delta Quadrant. However,



Executive producer and series co-creator Jeri Taylor.

# STAR TREK VOYAGER

## KATE MULGREW

*Actress and role model, Janeway is on a journey all her own.*

By Anna L. Kaplan

Kate Mulgrew, like Captain Kathryn Janeway, is on a journey. Both want to steer VOYAGER on the right course. Both care passionately for their crew. Both take responsibility for the success of the mission. At the end of the third season, when asked how much of Mulgrew is in Janeway, she said, "More and more. That's a delightful change. Nothing is harder, nothing is really worse than the terrible agitation of having to mold someone out of a foreign clay, which I think I had to do initially because I was so shot out of the cannon with this role. Then to finally breathe my own life into her, and to relax, and to realize that in fact Kate and Kathryn had shaken, pretty firmly, their hands, was almost an epiphany."

This increasingly high level of comfort with the role contributed to the way she perceived VOYAGER's third season. Mulgrew noted, "I was far more present this season, far more able to take risks, and enjoy their success or their failure, respectively. [This year] hasn't had the texture of the previous seasons for me, perhaps because I was so immersed for the first two years in developing Janeway, and in their developing Janeway with me. In the third season, when they felt it was time to get to work on the other characters, all of that sort of fierce work that we'd done relented a little bit. I watched the other characters evolve, which



Mulgrew as Janeway with Garrett Wang as Kim in Civil War garb from fifth season's "The Q and the Grey."

as a human being. I loved 'Remember' which she shot with my boyfriend (director Rick Kolbe). I always think when he's on deck it's going to be better than it generally is, and it generally is pretty good."

Mulgrew also praised Robert Duncan McNeill, who directed two episodes that aired third season: "Sacred Ground" and the Borg episode, "Unity." "He has a really deft touch as a director, which you very probably wouldn't think if you met him, because he is extremely gregarious, and impresses one very much as an extrovert. In fact he has a velvet touch as a director, an empathy, and incisiveness, and an intuition that one doesn't often see hand-in-glove with the acting capability. He's on his way to do his first short, independent film, during this hiatus."

Sounding very much like Captain Janeway, Mulgrew said of her crew, "I'm

was thrilling to observe."

Mulgrew demonstrated her feelings about her fellow actors as she selected some of her favorite episodes from the just-completed third season. "I think the Doctor's (Robert Picardo's) work this year was pretty exceptional. I think that 'Darkling' will probably go down as one of the better shows. I always love working with John de Lancie, so I very much enjoyed 'The Q and the Grey.' I think that Roxann [Dawson, B'Elanna Torres] has done some wonderful work this year. I find her very exciting as an actress and





Mulgrew as Janeway, walks softly but carries a big gun in fifth season's "The Chute." Mulgrew noted that after three seasons she has grown comfortable in the role of the lost Federation starship captain.

very proud of them. They are all multi-talented. I'm extremely fond of this company, to a man. Some of them I know much better than others. You know, the grown-ups, as we call ourselves, tend to hang together a little more. We can have conversations with each other that we understand. But I adore them all. I really do. It's just good luck."

It doesn't seem much of a stretch to say that Mulgrew was born to play Janeway. "I fought for this role," said Mulgrew. "It came at a point in my life when I was ready, I think, to give a hundred percent. I've always been a rather total person, but I never felt it quite to this extent. I've really been devoted creatively to Janeway. I think as the result of that, the whole company was affected. Nothing works its magic like that on a company. When we go to work, we really go to work. And when we play, we really play. I think it's showing more and more on the screen."

Mulgrew now feels responsible for keeping Janeway on track and developing her successfully. She speaks regularly with the writer/producers, explaining, "I certainly talk to them about every episode, because I always have questions, or something needs to be addressed. But the in-depth talks are two or three times a year. I'm quite close to [executive producer] Rick Berman. So we'll have lunch or dinner, and I'll do the same with [executive producer] Jeri Taylor, who, as you know, created Janeway. This year I got together with the whole staff, and we just bounced ideas around. It's not about airing complaints, it's about how to make it even better."

**“In the beginning I didn't know what to make of [the effects work]. It was madness. It's like learning a new language. I love doing opticals now.”**

**—Kate Mulgrew, the Captain—**

suggest that we should have a full-fledged love affair. I think that would be disingenuous of Janeway, and not in keeping with her character. But I think that they could have a most profound, very complex, extremely rich and rewarding friendship, which would always flirt with the extremes, but wouldn't have to necessarily touch them, which I think is far more provocative in the end. So next season I think that they probably will try to find a way to allow Janeway to exercise her rights as a woman, with Chakotay, without infringing on her position as Captain. It would have to be rather superb. It would have to be filled with nuance. It would have to be filled with love.

"I think it's a delicate thing for them. I am the captain. We can't have anybody uncertain about that, or confused. She can't be disappearing into her ready room on some sort of depression about love. That won't work. But I think it's a wonderful staff of writers we've got here, whom I've asked to just look into the souls of these creatures. And perhaps therein they will find the answer."

But Mulgrew does not only think about her character. "There are nine people in this

An area which Mulgrew believes needs the most delicate of touches involves the relationship between Janeway and Chakotay. Remarked Mulgrew, "I like this relationship very much. We do have a splendid and very natural chemistry, which nothing they do can seem to daunt. So it is my opinion that they should use it to their advantage. By this I don't mean to

## VOYAGER EPISODE GUIDE

By Anna Kaplan

The cast and crew of STAR TREK: VOYAGER shot four episodes towards the end of the second season, to be saved and shown at the beginning of the third season. The episodes, in order made, were "Sacred Ground," "False Profits," "Flashback," and "Basics Part II." Since "Basics Part I" was the cliffhanger ending season 2, season 3 had to begin with "Basics Part II."

**"One hologram and one sociopath may not be much of a match for the Kazon, but we'll have to do."**

—The Doctor

### BASICS PART II

★★★

9/4/96. Production number 146. Stardate 50032.7. Written by Michael Piller. Directed by Winrich Kolbe.

The crew of Voyager, stranded on an inhospitable planet by Seska (Martha Hackett) and the Kazon, struggle to find food and safety. They are threatened by the planet's seismic activity, primitive humanoids, and something deep in a cave which quickly claims the life of Hogan (Simon Billig).

Back on Voyager, the Doctor examines Seska's child, determining it is definitely not Chakotay's. The Doctor tries to stay ahead of Seska, while locating Suder (Brad Dourif), the only crew member still aboard. The Doctor and Suder get help from Paris, who has escaped in a shuttle and found the Talaxian convoy. They must regain control of Voyager, while Janeway and Chakotay fight to keep the crew alive.

"Basics Part II" is filled with excitement, including a space battle, an erupting volcano, and the first CGI creature created for VOYAGER by Foundation Imaging. Michael Piller's script allows us to follow many different characters. We see Ensign Wildman (Nancy Hower) and her baby exposed to the elements on the planet. Hogan meets his death. Ironically, Suder, who had fought to gain control of his violent impulses must resort to murder to defeat the Kazon. He dies a hero, remembered as such by Tuvok.

By the end of the episode, the crew of Voyager are free of Seska, who has died, the Kazon, who have fled, and they are back on their way to the Alpha Quadrant. Noted executive producer Jeri Taylor, "It had all the requisites of a season opener. It was big, it was epic, it was sweeping, there was lots of jeopardy. I think for what it needed to be, it did it very well."

According to Martha Hackett, Piller's script was being rewritten until the last moment. Originally Seska would have survived. Hackett said that the story line changed so many times that, "Even after they killed me I thought, 'Maybe tomorrow they'll change their minds.' I wished if

**Seska (Martha Hackett) comes to a bitter end in her struggle to seize Voyager and destroy Janeway.**





with the destruction of the Borg Queen in the movie *STAR TREK: FIRST CONTACT*, it seemed possible that the Borg might no longer exist. Said Biller, "The Borg are extraordinary villains and they're extremely popular. We wanted to bring them back, and we got loads of pitches. I think Rick [Berman] is very clear that just because we saw Borg destroyed in the movie doesn't mean that the entire collective was destroyed. We leave that an open question. There are other Borg in the Delta Quadrant." Indeed, the Trek heavies figured large in fourth season's opener, which aired in September.

"Distant Origin," one of third season's high points, benefited from the direct involvement of Rick Berman, the executive producer who oversees all of *STAR TREK* for Paramount. "Berman is like the God of *STAR TREK*," said Joe Menosky, who wrote the show with Brannon Braga. "He is not able, because of his time constraints, to participate on the story creation level very often. What he does is give extensive notes, in much the same way Mike Piller does on the story document, and then very big, line-by-line notes on the scripts. Rarely does he have time to come into the room when we're first kicking around ideas, which is unfortunate, because what happens when he does is always really wonderful.

"He happened to come into the room when we were talking about this show. The first story notion that Brannon [Braga] laid out to Rick in Jeri's office was basically dinos with automatic weapons. That was the fun of it. Brannon's a big action guy, a perverse horror story kind of a guy. That's the direction we had, and Rick just hated it. He said, 'All I see is a bunch of lizards with AK-47's. Where's the humanity? This should be Galileo.' As soon as he said Galileo, I thought, that's perfect. I've done a lot of research in Italian history, so I knew exactly what he was talking about.

"This went from being *ALIENS II*, as it were, with automatic weapons, to I think classic Trek, with all the kind of humanity that Trek is supposed to have. It's our retelling of Galileo's trial, in science fiction, *STAR TREK* terms. Rick Berman's participation at that basic story level made this episode happen. All it takes sometimes is one image or one clear idea in order to have everything fall into place. Rick tends to give that when he is able to participate."

Noted Braga, who co-wrote the show

continued on page 91

company," she said. "That's a lot of people to serve. Not everybody is going to get their fair shot, and that is of concern to me. I feel it most about Neelix [Ethan Phillips], whom I happen to adore. We haven't seen nearly enough of Neelix. [But] it's very seldom by design. They have to take the episode that's most do-able and do it. This year it just happened to be a run of good luck for Bob Picardo, who also has executed the doctor like nobody's business."

One of Mulgrew's favorite third season shows for Janeway was "Macrocosm." "It was a fresh start for Janeway. I think it showed her capacity for robustness, and I had a ball with that. She often doesn't get to exercise that part of herself."

Since the show featured CGI viruses, Mulgrew had to interact under the tutelage of visual effects producer Dan Curry.

"He is one of the best special effects guys in the business. When he directs me, for instance, wrestling with a macrocosm, we do it on a big board. He draws it for me, because there is nothing there. Or he'll make a big blue ball for me to pretend is the virus. We have to be very, very careful. Opticals are another very challenging aspect of *STAR TREK*. We work with such a superb team. It's all like learning a new language. I love doing the opticals now. In the beginning, I didn't know what to make of them. It was madness. Stop dead in the middle of a scene and do three hours on an optical. I couldn't quite figure it out. Somebody said, 'You will. It's what *STAR TREK* is all about.'"

Another Janeway episode was "Coda," which was written by Jeri Taylor and brought in some portions of Taylor's book, *Mosaic*. Said Mulgrew, "'Coda' I enjoyed, although we had to do a great deal of re-shooting. I think it found its sea legs in the end." Taylor and Mulgrew do not see Janeway in exactly the same way. "It's every actress's right to create her own character in her imagination," said Mulgrew. "A lot of our ideas were not commensurate, but one can't expect that. I think what [Taylor] did very well was to establish Janeway as an ardent and passionate scientist. I

**“It's a privileged, serious position. I do my best to make my personal life a reflection of my professional life, and vice versa.”**

—On being a role model—



Robert Beltran as Chakotay tends to an unconscious Janeway, but the writers avoid exploring the relationship.

ine myself more carefully. If in fact I have the kind of power to influence the mind of a twelve-year-old girl, that is something to be taken quite seriously. It was at exactly that age I made up my mind to become an actress, and I remember I valued very much my mentors and my role models. So I don't play with it. I am pleased, and I would have to say I'm honored to find myself in this position."

Other than on screen, how does the actress interact with her fans? She said, "I don't have a lot of fan interaction, because I'm working, and I'm raising my kids. I wouldn't say that I'm an intensely solitary person, but when I have free time, it's pretty guarded. I spend the weekend with my children or my boyfriend. I don't attend a great many conventions, but when I do go, I'm very present to them. I like to really exchange ideas and thoughts with [the fans]. I also love to laugh with them. They seem to be so unconditionally supportive of the show, that it's very hard to not feel great, when you're finished after an hour on the stage. Aside from that, I believe now and always have believed about actors, that there's a certain mystique that should be maintained." □

thought it was interesting what she did with her family. I thought it was quite good, and hard work for her to do, I'm sure, harder work because now I'm in the picture. I'm sure she's thinking of me as she's writing. She's seeing me at any rate, and that must also be confusing."

Mulgrew has learned to deal with the fact that she is considered a female role model. She, for example, was invited by Hillary Clinton to attend a luncheon at the White House to honor women scientists. She acknowledged, "It's a very privileged position, and I think it's a serious position. I feel comfortable with it, but I also feel vigilant about it. I don't feel that I can now in any way disregard this important thing that I have to do. In other words, I think I have to do my level best to make my personal life a reflection of my professional life, and vice versa. My life should now be on a very disciplined course. I should exam-



Supervising producer Brannon Braga, going for a new direction.



they were going to do away with Seska, that they'd done it in a more pointed way. I thought a face-off was an opportunity that was missed." Hackett also said the child did belong to Chakotay originally, but that was changed at the last minute.

"Captain Sulu, Captain Kirk, Dr. McCoy, they all belonged to a different breed of Starfleet officer... Of course the whole bunch of them would be booted out of Starfleet today. But I have to admit I would have liked to ride shotgun at least once with a bunch of officers like that." —Captain Janeway

#### FLASHBACK

★★1/2

9/11/96. Production number 145. Stardate 50126.4. Written by Brannon Braga. Directed by David Livingston.

On the bridge Tuvok suddenly becomes disoriented and dizzy, visualizing himself as a young man on a precipice, trying to hold onto the hand of a young girl who is falling into a chasm. He cannot hold on, and she falls. Tuvok experiences overwhelming anxiety at the apparent memory, arrives at sickbay and collapses.



Janeway and Tuvok relive his time served on board the *Excelsior* with Captain Sulu (George Takei).

The Doctor determines that Tuvok is experiencing a repressed memory. For a Vulcan, this causes neural damage, which can even lead to brain death. There is no medical treatment. The Doctor suggests that Tuvok enter a mind meld with someone he trusts as a guide to help him bring the repressed memory to his conscious mind. Tuvok asks Captain Janeway to help him. In the mind meld, as Tuvok tries to access the memory of the young girl, they find themselves somewhere else entirely—on the bridge of the U.S.S. *Excelsior* 80 years in the past, when Tuvok was an Ensign under Captain Hikaru Sulu.

Janeway watches events after the Klingon moon Praxis explodes (chronicled in *STAR TREK VI*). Sulu takes his ship to try and save Kirk (William Shatner) and McCoy (DeForest Kelley). Tuvok is unhappy with Sulu's disregard for orders, and expresses discomfort with the attitudes of humans. The *Excelsior* is attacked by Klingons, and Dimitri Valtane (Jeremy Roberts) is killed. At the moment of Valtane's death, Tuvok experiences the memory of the falling girl. He and Janeway struggle to understand the connection within the mind meld, as the Doctor tries to prevent further neural damage.

Scripter Brannon Braga's idea of a mind meld was an inventive way to visit the past. But there was something jarring about moving between Janeway watching Sulu, and the crew of the *Excelsior* going about their business. I wanted to see more of Sulu, instead of the same scene repeating over and over. And while Sulu delivered a wonderful speech about the importance of friendship and the ties that bind together a crew, neither Tuvok nor Janeway really seemed to understand those first explorers. It bothered me a great deal to hear criticism of Captain Kirk and company in an episode that was

# STAR TREK VOYAGER

## FLASHBACK

*Voyager goes back in time to honor Trek's 30th Anniversary.*

By Anna Kaplan

With the 30th anniversary of *STAR TREK* on everyone's mind, the producers of *VOYAGER* decided to honor the series in their own way. Brannon Braga already had a story which he felt could easily be combined with a trip back to see some of the original crew. "When the 30th year anniversary rolled around, [it] was suggested that we do an homage to the original series," said Braga. "We thought, what a perfect opportunity to use the sci-fi gimmick, mind melding, and go to save Tuvok from a psychic trauma. And back [in] time, that was what we were going to do [originally]. We were going to see Janeway's first commission. It was going to be more about Janeway and that relationship. We just used that story as a departure and it worked very nicely. But the gag was always the same, to

do a time travel story without doing time travel, by doing a meld. Tuvok's old enough that we can go way back. We went back to Sulu's ship, and events that happened in *STAR TREK VI*. That was what we combined. But it still ended up being a kind of interesting Tuvok character piece, and you learned more about him, his feelings about humans."

The other part of the sci-fi gimmick, the virus which caused the apparent memory, was also part of the original story. Noted Braga, laughing, "It [was] always in there. It's always the idea that repressed memories could possibly be the result of alien inhabitation, which could alarm some therapists, or, perhaps some therapists may actually believe that."

In order to take Tuvok back to his past, the bridge of the *Excelsior* was faithfully recreated, and the bridge crew from *STAR*

Ensign Janice Rand (Grace Lee Whitney) and Captain Sulu (George Takei) of the U.S.S. *Excelsior* with Captain Janeway (Kate Mulgrew) and Tuvok (Tim Russ) in *VOYAGER*'s 30th anniversary Trek tribute.







Capt. Janeway mind melds with Tuvok to learn the cause of his disturbing visions of a child's death.

supposed to honor the original series. It also bothered me to think that Tuvok found his time serving with Sulu so distasteful that he left Starfleet. His initial dislike of humans is now part of his backstory, and I don't think we know how he overcame it. Perhaps he hasn't.

Unfortunately, the episode was not as much fun to watch as hoped for. See page 81.

**"If things get worse, if it comes down to making a choice, don't worry about me. Take care of yourself."**

—Lieutenant Tom Paris.

#### THE CHUTE

★★★

9/18/96. Production number 147. Stardate 50156.2. Teleplay by Kenneth Biller. Story by Clayvon Harris. Directed by Les Landau.

Harry Kim and Tom Paris are convicted of a terrorist bombing and thrown into an Akritirian prison. All the inmates have been fitted with a clamp, a device inserted into the top of the head, which somehow stimulates neural activity to make the already starving, brutal, and disoriented men even more violent.

Paris and Kim struggle to stay alive, as they become increasingly agitated, fighting with other prisoners and each other. Captain Janeway searches for the real terrorists in order to free them. Ultimately Kim must keep Paris alive.

Writer/producer Ken Biller was somewhat surprised by the reaction to "The Chute." He said, "It's gotten an amazingly positive response, which kind of surprised me. It was not my personal favorite episode. It was wonderfully directed by Les Landau, and I think that Robbie and Garrett both gave very strong performances in it. It was sort of a left-over story from the Michael Piller era, and I struggled with it because it was a prison picture essentially. Michael wanted this to be an

**Janeway and Tuvok arrive with a vengeance to rescue Paris and Kim from an alien prison, in "The Chute."**



The two captains: Janeway and Sulu on the bridge of the *Excelsior*, a time travel tale that contrasts the changes in space exploration politics between the century of Kirk & Spock and THE NEXT GENERATION.

TREK VI: THE UNDISCOVERED COUNTRY were hired. Best of all for the fans, both Grace Lee Whitney and George Takei reprised their roles. While these events take place on the bridge of the original *Enterprise* during its first few missions. Takei went on to play Sulu on and off for the next 30 years.

Noted Braga, "George was great. He is Sulu. He's got that great booming voice, and bombastic demeanor. I liked him. I thought it was fun. It was delightful having Grace [Lee Whitney]. She added a nice STAR TREK touch. I would have liked to have had Uhura [Nichelle Nichols], but we had to write to her out. We couldn't make a deal with her."

Takei has been campaigning for a Captain Sulu series for years, which does not appear to have any chance of happening. Still, he was thrilled to be back in the captain's chair. "It's a clever idea, how they merge our two worlds," he said. "I was amazed. They brought back the bridge crew of the *Excelsior*. The set was new. Once we got into it, it felt like we had been working yesterday on the film version."

Takei enjoyed working with the VOYAGER actors. "I worked with two of them, Kate [Mulgrew] and Tim [Russ]," he said. "I know some of them personally, Garrett [Wang] particularly, but it was really great working with the two of them, because they are very, very professional."

What did his compatriots from the original series say about it? Takei noted that Nichelle Nichols (Uhura) had declined to ap-

**“The idea that repressed memories could be the result of alien inhabitation ...could alarm some therapists. Perhaps some believe that.”**

—Scripter Brannon Braga—

pear in a cameo. But he added, "Jimmy [James Doohan, Scotty] and Walter [Koenig, Chekov] were both delighted for me."

Noted Tim Russ, who plays Tuvok, "They tied it into the 30th anniversary, bringing in George Takei to tie into the original series and the features. So that turned out to be more of a Tuvok backstory, discovering what his past

was about, how he got into Starfleet. The way the scenes were set up, my character had to be in the past and at the same time talking to Kate [Mulgrew], who was in the present. So you had to go back and forth between the two all the time. It was very interesting and a lot of fun to do that episode."

Braga's final word about "Flashback": "It was a nice little tribute, not as good as 'Trials and Tribble-ations' from DEEP SPACE NINE. It was OK. I just think they came up with a better idea." Fans of the original series would probably agree. □

**The *Excelsior* is attacked by a Klingon Bird of Prey, revisiting the conflict that led to the Klingon/Federation alliance.**





episode about Kim's humanity being tested. I thought it was basically an impossible task, because every single prison movie that has ever been successful that I can think of depends on one thing in particular, which is the passage of time. All take place over years, if not decades. Given the fact it would be impossible given the restrictions of our show to strand Paris and Kim for more than several days, it seemed therefore, impossible to bring Kim to the brink. What we ultimately ended up doing was adding this idea of the clamp, which was this science fiction idea which would compress the passage of time. These alien captors had implanted the prisoners with neural devices that drove them a little nuts and made their violent tendencies come out. I ultimately agreed to do that, but I was very against it. It was saying, if Kim behaves violently in any way, he's under some sort of influence. It's not his essential humanity or his character that's actually responsible for this kind of behavior. But I think ultimately what people responded to in the episode was that the relationship between the two guys was so strong."

This episode was startling and horrifying. The wretched condition of the prison and the hopelessness of the men inside, along with the clamp, wear down Kim and Paris. It is shocking to see Paris stabbed, near death, and then to see Kim almost kill him. The acting by both Garrett Wang and Robert Duncan McNeill was superb. When Kim finally makes it up the chute only to discover that the prison is a space station was a very effective moment. It was also good to see Janeway arrive, phaser rifle in hand, ready to save her men.



*Voyager, once again, rushes in where locals fear to tread and tries to break through "The Swarm."*

"I demand that you tell me my name."

—The Doctor

## THE SWARM

★★

9/25/96. Production number 149. Stardate 50252.3. Written by Mike Sussman. Directed by Alexander Singer.

Unknown aliens attack a shuttle carrying Torres and Paris. Their language is so different that it cannot be analyzed by the universal translator. Neelix believes that these aliens will fiercely protect their space. Janeway refuses to add time to their journey by going around it, and orders the crew to find a way through the alien detection grid.

The Doctor, who is treating Paris, finds his memory failing. According to the EMH diagnostic hologram, also designed by Dr. Zimmerman, the Doctor's program is filled with useless information. The Doctor's twin berates him for cluttering his memory with relationships and opera, the Doctor's latest interest. As *Voyager* faces a swarm of the alien vessels, Kes tries to save the Doctor.

This episode contains the worst technobabble ever heard, about "interferometric pulses" from the swarm. We do get to hear Robert Picardo sing opera, and play split screen versions of himself. The two halves of the episode never really blend together well. Kes in particular appeared to know nothing about the serious danger to the ship, which

# STAR TREK VOYAGER

## Q AND THE GREY

*Scripter Ken Biller on using Q to liven-up the Delta Quadrant.*

By Anna L. Kaplan

Writer Ken Biller drew the assignment of writing a Q show for *VOYAGER*'s third season. It was his first experience writing one, so he went back and watched the Q shows from the other series to try and get a feel for the character. Eventually he decided to elaborate on an idea Michael Piller's son had for an episode, that Q wants to mate with Janeway. He added that to something he remembered from Michael Piller's second season *VOYAGER* episode "Deathwish," where Q says that for any Q to take his own life, would leave a void and an imbalance in the Continuum, with repercussions for the entire galaxy.

"I thought, what would happen if there was a war in the Q Continuum? It would have all sorts of disastrous implications for the space that we were flying through. We started to refer to it as the Q civil war.... In a previous episode Q took everybody to the Continuum, and [showed] it to them in a way that their puny little minds could comprehend. It suddenly occurred to me that if Q was trying to make Janeway understand that the Q were having a civil war, he would allow her to perceive it in a way that she would have some cultural context to place it in, like the American Civil War."

Why didn't Q or someone else from the Continuum send *Voyager* home? Biller noted, "Q in fact does dangle that prospect in front of her, and says, 'If you mate with me, you can come live in the Continuum and you can send your crew home.' Janeway responds that he's tempted her with that prospect before, and that he's basically untrustworthy. If Q were to send us home, would it really be home, would it really be Earth? Where would it be and what would it be? She was not willing to compromise her principles, and acquiesce to Q, because he has never proved trustworthy.



Q (John de Lancie) and his Continuum mate played by Suzi Plakson (also *TNG*'s Klingon K'Ehleyr), re-staging the Civil War to bedevil Janeway.

"Why didn't he reward her at the end? Because she turned down his offer. For the Q, we're just sort of an insignificant little blip on the radar, and I don't think they really care whether we get home or not."

Kate Mulgrew, who is personal friends with de Lancie, picked "The Q and the Grey" as one of her favorite episodes from season three, as did co-executive producer Jeri Taylor. Biller remembered, "I had great time working with Kate and John de Lancie on it, who I think were terrific together. 'The Q and the Grey' was a blast." □



was hard to believe. As for the Doctor, Picardo had lobbied for an episode in which could sing opera, as well as an episode in which he played more than one version of himself. "I was particularly proud of that because I did my own opera singing," he said. "I asked to do [it], and I worked very hard on that."

**"We have to out-Ferengi the Ferengi."**  
—Captain Janeway

#### FALSE PROFITS

★

10/2/96. Production number 144. Stardate 50074.3. Teleplay by Joe Menosky. Story by George A. Brozak. Directed by Cliff Bole.

Voyager detects surprising evidence of replicator technology on an undeveloped planet. When Chakotay and Paris go down to the planet to find the replicator, they discover two Ferengi who have conveniently appropriated the local religion. Masquerading as the two sages of legend who come from the sky, the Ferengi have exploited the now destitute people.



**Two Ferengi lost in the Delta Quadrant in ST:TNG, set up a phony religion and gather "False Profits."**

And how did two Ferengi get to the Delta quadrant? It seems that while bartering for the Barzan wormhole (TNG's "The Price" stardate 43385.2), two Ferengi in a shuttle were pulled into the apparently stable wormhole. It turned out to be stable only in the Alpha quadrant, the other end jumping around the Delta quadrant.

Captain Janeway looks for a way around the prime directive to free the locals from the greedy Ferengi. Of course the crew also hope to reopen the wormhole and return to the Alpha quadrant.

While it may have seemed like a clever idea to follow up on an episode of TNG, this attempt at Ferengi humor failed. Since "The Price" Ferengi have been painted in a more three-dimensional manner. Viewers of DEEP SPACE NINE know Quark (Armin Shimmerman) and his family.

Joe Menosky wrote this episode while he was in Europe, before joining the writing staff for season three. "I did a bunch of episodes for NEXT GENERATION and DEEP SPACE NINE and also VOYAGER while I was overseas," he said. "My first drafts tend to be two times more complicated and confusing than they're supposed to be. It usually takes a draft to get them cleaned up. Since I wasn't here to follow through, the confusion tended to remain, despite the best efforts of everyone on staff."

And as stupid as the Ferengi were supposed to be, they managed to get into the wormhole and back home, instead of Voyager.

**"They are the most sensual dreams I've ever had in my life, and they feel absolutely real."**  
—B'Elanna Torres

#### REMEMBER

★★★

10/9/96. Production number 148. Stardate 50203.1. Teleplay by Lisa Klink. Story by Brannon Braga and Joe Menosky. Directed by Rick Kolbe.

In exchange for energy conservation

# STAR TREK VOYAGER

## ROBERT PICARDO

*Holographic doctor now available across the fleet—at no extra charge.*

*By Anna L. Kaplan*

The emergency medical holographic doctor is now standard issue for new Starfleet vessels. Thus, the Doctor, with or without his human creator Doctor Zimmerman, might be found anywhere in the STAR TREK universe. In fact, we not only saw the Doctor, but also a second holographic program based on Zimmerman, as well as an evil alter ego of the Doctor on VOYAGER third season. Additionally we saw Doctor Zimmerman himself and the EMH, on DEEP SPACE NINE. And, in an unannounced but much anticipated cameo, Robert Picardo appeared in STAR TREK: FIRST CONTACT when Dr. Crusher (Gates McFadden) activated the EMH to distract the Borg.

Picardo came up with the idea for his movie cameo, and suggested it to STAR TREK supremo Rick Berman "I was half

kidding," recalled Picardo. "But I went into his office and said, 'You know, the holographic doctor is obviously a technological advance, and why would he be on one Starfleet ship and not on another, especially the *Enterprise*? I'm just looking out for your logic here, it doesn't make sense to me.' And he laughed, and I said, 'I'm not trying to pad my part.' When you think about it, the holographic doctor would be like dual airbags in a mid-priced car now, pretty standard. You get a Starfleet ship of a certain size and you get a holographic doctor. So [Berman] laughed, and I couldn't tell whether he was receiving my message seriously or not. He kept me in the dark for a very long time. And then he called and said, 'We would like to do it after all.'" Picardo's EMH is the first character to encounter the Borg in the film.

The third season of VOYAGER proved to be a good one for Picardo. Many of the

**Picardo as Doc Zimmerman, the originator of the EMH program on Voyager, demonstrating his bedside manner to Bashir (Alexander Siddig) in DS9's "Dr. Bashir, I Presume," researching the EMH database.**







Kes (Jennifer Lien) tries to save the Doctor in "The Swarm," when he takes up opera and finds his memory falling because it's cluttered with useless information. Picardo did his own singing on the show.

ideas he suggested for his character came to pass. He wanted to sing opera, for example, and he did, in "The Swarm." In the same episode, he also got to play against himself, as a holographic diagnostician for the EMH program, also based on creator Dr. Zimmerman. He gained the ability to leave sickbay, even the ship, when Henry Starling (Ed Begley Jr.) created

a portable holo-emitter for him in "Future's End." Picardo had a message for fans about this development. "I'm mobile," he said.

For Picardo, the season just got better and better. He thoroughly enjoyed playing his evil alternate in "Darkling." He discussed his theory as to the origin of the character. "My pet theory is that when Brannon Braga found out I played Eddie Quist in THE HOWLING, he decided to write a scary doctor episode, because THE HOWLING is one of his favorite movies. He didn't know that I played that role. So when he found that out, he decided to do sort of a return of Eddie Quist in the context of VOYAGER. That's just a theory." Braga himself said the Jekyll-Hyde idea came in as a pitch, but he did enjoy Picardo as Eddie.

And Picardo enjoyed his new stab at villainy. "I got to be very crazy," he said. "I've saved my Eddie Quist teeth for I don't know, 12 or 14 years. It's nice to take them out of the drawer. It's a fine line to draw, between pulling this off and as our director Alex Singer calls it, 'A big, fat horse-laugh,' which is I guess is what happens if the audience doesn't take it seriously. I don't even mind a horse-laugh as long as

**“I got to be very crazy. I've saved my Eddie Quist (THE HOWLING) teeth for 12 to 14 years, it's nice to take them out of the drawer.”**

—Picardo on "Darkling"—

it's a hearty one."

Writer/producer Joe Menosky described Picardo's transformation. "He walked into our offices when we were working, looking mean and basically being mean, and he said, 'What do you think?' in his Hyde voice, and stayed in character the whole time. It wasn't until the end of his little psycho drama that we realized that makeup had

put in contacts that made his eyes beadier, and also he had put on his bottom teeth, a couple of real little tiny kind of overlays. If you're aware of it when you watch the episode you realize that his bottom lip is pushed out just a little bit. He changed his voice around this thing that he'd done to his teeth. He did look mean, totally different. He looked scary as hell. He chewed the scenery as only Bob can chew, and I think it worked pretty well."

Adding a challenge for Picardo this season, his first turn to direct came up with the episode "Alter Ego." He explained that his usually neat trailer never regained even a semblance of order after his directing stint. About directing, Picardo noted, "I certainly enjoyed it. I've been a professional actor now 21 years, so I have a methodology that I have adopted, or developed that sees me through my regular job. Directing for the first time, I tried to learn from the other directors, and from going to the editing booth and production meetings. When you finally do it yourself, there's many sink-or-swim moments. I did as much homework as I could. I was well prepared. I stayed on schedule and on budget which are all important things to the front office, but it

with Menosky, "We think it's the best show that we did this season, and I think it's the best show I've written on VOYAGER. It's a very special episode."

Taylor's goal for the currently airing fourth season is to develop the ensemble's character relationships. "I want to really re-dedicate ourselves to establishing among the members of the crew a feeling of family, to show what the friendships are, what they do in their off hours, to get beneath the surface of the Starfleet professionals that they are, and to show more of what they are like as people," she said.

Many fans might say that VOYAGER missed a lot of opportunities by homogenizing its crew so soon. Some excellent episodes resulted when the Starfleet veneer was breached, including "The Chute" and "Fair Trade." In season three's "Worst Case Scenario" the writers found a way to exploit those potential conflicts on the holodeck. Perhaps that episode represented in some ways the road not taken. The third season finale throws the whole show up for grabs as Janeway threw the Starfleet manual out the window.

Third season saw the end of the Neelix-Kes romance, which was played off-camera. "I think the producers felt that they just wanted to move on and forget about it, said Ethan Phillips, who plays Neelix. "Certainly in television what's always exciting about romance is either the first date or the last date. That tends to be pretty dramatic. So I wish they had addressed it more, but they had other concerns obviously."

A scene was written and filmed for "Fair Trade," but cut, in which Neelix and Kes acknowledge their estrangement. Taylor defended the decision to end the affair off-camera. "It was our feeling that instead of making a big issue about it, which I think might be unpleasant, to have them drift apart," she said. "We wanted to suggest that

Picardo must save the ship with the help of a psychopath, Brad Dourif as Suder, in third-season opener "Basics, Part 2."







Torres' dreams, of being an Enaran woman with a perfect lover (Charles Esten), soon turn dark and haunting.

techniques, Captain Janeway takes a group of Enaran colonists to their home. They seem peaceful and friendly, possessing an unusual telepathic ability to transfer their knowledge directly to other people. During this trip, Torres experiences vivid and sensual dreams, in which she has become a young Enaran woman with a lover, Dathan (Charles Esten). Though the dreams begin with joy, they soon change in tone as her father Jareth (Bruce Davison) forbids her liaison with a "Regressive."

"That episode was actually a NEXT GENERATION story that Brannon [Braga] and I came up with a long, long time ago, and it was going to be a Troi story," said Joe Menosky. "Lisa [Klink] took it over and reworked it and made it a VOYAGER episode. I think, ironically enough, that it was better as a VOYAGER than it would have been as a TNG, and I think better as a Torres story than it would have been as a Troi story. Because in some ways, not having a 'sensitive' character and to be thrown into this situation is a little more effective."

Noted Klink, "[Roxann] was amazing in this episode. I think that all of our actors are very good, but in this particular instance, this one performance stands out in my mind from the whole season as just being remarkable." Braga would have rather seen the episode done on TNG, feeling SCHINDLER'S LIST and subsequent awareness of the holocaust took the edge off its story of genocide.

"Everything I went through was meaningless."  
—Captain Janeway

**SACRED GROUND** ★★1/2

10/30/96. Production number 143. Stardate 50063.2. Teleplay by Lisa Klink. Story by Geo Cameron. Directed by Robert Duncan McNeill.

On shore leave, Kes steps into a biogenic field around the ancestral shrine of the Nechoni, and

A confused new age episode brings Janeway on "Sacred Ground" to save Kes from a death sentence.



took me, five-fold the time to plan something that it would have taken an experienced director. I had to put in a lot of extra hours of homework and coming in on the weekend, rolling with the punches as those rewrite pages came flooding in as I was shooting. I was delighted that Tim Russ, Mr. Tuvok, was my principal character in the show. I consider his character to be the essence of the tradition of STAR TREK, in our cast. I think that Tim is able to communicate a tremendous sense of dignity in the Tuvok character, which I admire. At the end of the first day I said 'I never want to do this again.' By the middle of the third day, I was going, 'Well, maybe.' And by the fifth day I definitely wanted to do it again."

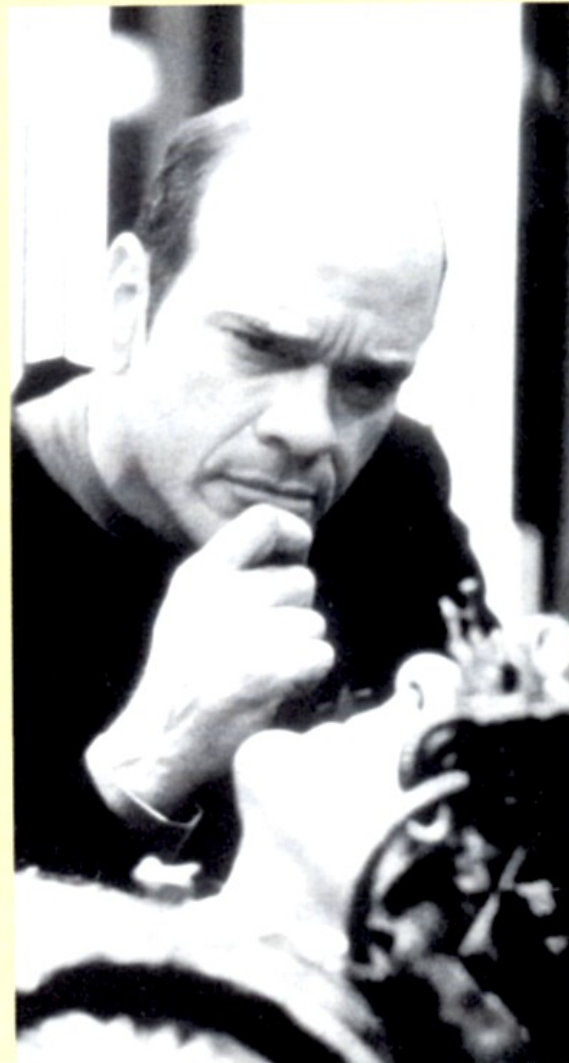
And just why does he think his character is so popular? Joked Picardo, "Sex appeal? No. You could tell I choked on it when I said it. I like to think that I have introduced something new to the lexicon of STAR TREK characters, and that is paranoia. I am the first regular character who is paranoid all the

time. Paranoia is a popular theme of the nineties. I think the X-FILES sells paranoia, and I think that to an extent I sell paranoia as the holographic doctor. That has diminished somewhat, that quality, as he is being accepted more by his fellow crew members, and as he is developing his program and becoming more rounded as an individual. I won't say more human, but more rounded. But I think that a lot of the humor came from his sense of paranoia, and that he was not being accorded the respect he felt he deserved.

"I think that he fits in the tradition of the outsider that the Spock [Leonard Nimoy] character created and was continued through Data [Brent Spiner], and I suppose Odo [Rene Auberjonois] in DEEP SPACE NINE. That has traditionally been a popular character. I also think that as an actor I have a peculiar ability to overact like crazy, and then just when my believability would be completely shattered with the audience, I can underplay a moment and sort of bring

**“I like to think I have introduced something new to the lexicon of STAR TREK characters. I am the first regular character who is paranoid all the time.”**

—Picardo on *The Doctor*—



Picardo as the Doc in "Unity," studying the Borg to develop knowledge that ends up saving the ship.

when he was projected into space in "Basics Part I?" He said, "They got a kick out of that. They actually saw me shoot that in front of a blue screen. That I personally consider my most embarrassing moment, acting-wise, on the show thus far. I would say that's the most over-the-top I've been, so I learned a big lesson that day. If they put me up, hang me in a harness again, I'll ask to watch the playback."

Not content with just acting in and directing VOYAGER, as well as doing a cameo in the feature film, Picardo crossed the Paramount lot to visit DEEP SPACE NINE, playing opposite Alexander Siddig as Dr. Bashir. "It's really a terrific script," said Picardo, "which centers around a touching story of Doctor Bashir's secret past." After wrapping VOYAGER's "Darkling" third season, Picardo was getting ready for his DEEP SPACE NINE shoot. He laughed and said, "I haven't decided whether to make them move my trailer across the street or not." □

them back in. So I think there's a certain amount of surprise in how large the character can be, and then how he can actually have moments of subtlety. I have dreams of my fellow cast members glancing at this particular part of the interview and looking up and shaking their heads and going, 'Moments of subtlety? What the hell is he talking about?' But I think that there's a certain amount of fun in the fact that I can violate all of the conventions of the traditional image of a Starfleet officer, because I am not, in fact, a Starfleet officer, which is great fun for the audience."

As for fans, two of them are Picardo's children, ages five and seven, who take delight in some of their father's scenes. He noted, "They particularly liked 'The Swarm' because there were two Daddies, talking to myself. Their all-time favorite is the one [when] they shrunk me down to the size of a fire hydrant. They got a big kick out of that, couldn't keep their fingers off the rewind button on the VCR." What about



that's what happens with people, and it's not something either one of them is taking too hard. They are moving on from each other. I felt that they didn't seem to have the chemistry that we hoped for. It just didn't seem to be giving us that much. We thought that maybe each of them might do better if they could have stories developed about them on their own, as opposed to sort of always feeling like, if you deal with one, you have to deal with the other. It gave a little more flexibility to each of their characters."

It could easily be said that the desire to avoid unpleasantness, such as showing the pain of Neelix and Kes breaking up, is characteristic of VOYAGER. Similar observations have been made of the cleanup at the end of "Basics, Part II." It seems that the most difficult things, the most emotionally challenging stories, happen to the Doctor, who is not human, or to other characters in dreams or when inhabited by or possessed by outside influences. A list of these occurrences would include many third season episodes. B'Elanna Torres had a lover in her dreams in "Remember." Kes got wild under alien influences in "Warlord." Janeway witnessed the feelings Chakotay and others have for her as she was near death in "Coda." B'Elanna wanted to mate with Paris while under the influence of the Pon farr in "Blood Fever." The Doctor's holo-daughter died in "Real Life."

As in previous seasons, the Doctor, Robert Picardo, often stole the show. Taylor noted, "I think that the Doctor is such a strong character, any time we have a story that really puts him at the emotional center, it has a lot of strength."

Robert Picardo pitched his own ideas for the Doctor to the writer/producers, as did many freelancers. The Doctor helped save the crew in "Basics, Part II," proving he can lie with ease if necessary. He lost his memory in "The Swarm" because of cluttering it with useless information, including opera. He gained portability as a result of 29th century technology in "Future's End."

In a bizarre turn of events, Picardo

Wang as a convicted terrorist in an Akritirian prison in "The Chute," a hard-hitting show written by Ken Biller.



# STAR TREK VOYAGER

## CHAKOTAY

*Robert Beltran is optimistic about the series and his role.*

By Anna L. Kaplan

In the middle of VOYAGER's third season, Robert Beltran was feeling like there hadn't been much for Chakotay to do. This did not distress him. "It's okay because I had five or six episodes last year where I was pretty heavily involved in the stories," he said, "It's been pretty light, which gives me more time off."

What would Beltran like Chakotay to be doing? He said, "I'm not sure," he said. "Even now, after two and a half years of doing this show, my mind still doesn't think in terms of science fiction. I think it's the writer's job to come up with that stuff. If they want to pay me a little bit more, I'll be glad to come up with story ideas."

Unlike many of the other actors, Beltran does not go to the writer/producers with requests. Noted Beltran, "A few of our actors have done that, and it seems to have been good for them, because now the writers are writing better for them. But I don't want to do that. My mind doesn't think as creatively in science fiction. If it [were] a different type of show I probably would be in there talking to them. But I'm still finding my way around this genre. I didn't like it when I first got into it, not that I didn't like the show, I didn't like science fiction. I've gotten to the point where I can tolerate it, but I don't know if it's gotten past that."

Since he doesn't really like science fiction, what does he think about STAR TREK fans? "I appreciate the fans, and I appreciate the recognition that STAR TREK affords an actor," he said. "But it's a job for me right now. Not that I don't get some



Beltran as Chakotay with Ensign Kaplan (Susan Peterson) in "Unity," stumbling on the Borg in the Delta Quadrant.

pleasure in scenes here and there. But I much prefer scenes that have nothing to do with the future or science fiction, just human beings dealing with each other. That happens often on the show, but you have to spread it around nine characters. When it's your turn, it's been a lot of time in between. I really enjoy the scenes that are constructed in a way that it's not expository. Unfortunately with a large ensemble like we have, a lot of us have to do a lot of exposition every episode. That gets a little tedious, very tedious. Whenever you can push the action forward, be the character that pushes the action forward, then it's fun. But you have to wait until that time comes around for you."

He did enjoy the ensemble piece, the two-part "Future's End." And he did like



played the "evil alternate" of the Doctor in "Darkling" which was written by Braga and Menosky. In the episode, the Doctor accidentally created a dark, evil, alternate by fooling around with his program, incorporating into it personality characteristics from the ship's historical personality database.

During the writing of "Darkling" Michael Piller provided strong input. Said Menosky, "We originally made the Doctor perversely sexual and sadistic. There was a sense that his attachment to Kes was weirdly kind of psychosexual, and we took it to its limit. In the screenplay first draft that I wrote, I had a scene when Kes walks into the holodeck and sees the Doctor doing an experiment. There are Keses everywhere, and he's got one of them on the operating table, and he has some flip line about, 'Just trying to get to know you better.' It's very perverse."

Michael Piller, who is in a consultant position on the show, is not active on a day-to-day basis. He writes detailed memos, both critical and praising, of scripts that are at the story stage, the first draft stage, and the second draft as well. He wrote a strong memo. He basically said, 'If you guys shoot it like this, I'm going to take my name off this episode.' It made us reconsider doubts that we'd had. Michael's argument was that you got a sense, after the episode was done and the Doctor was back to normal, that somewhere in the Doctor was this horrible, dirty old man who was just waiting to get his hands on Kes. There was almost no way to erase that. That's probably why Picardo was so disappointed when we ended up not going that route, because he really loved the 'S and M Doctor,' as he liked to call it."

In "Real Life" the Doctor creates his own family. But this very touching story, exploring the responsibilities and rewards

continued on page 99

Beltran defends intellectual freedom to sentient dinosaurs in "Distant Origin," with Henry Woronicz as Gegen.



the Borg show "Unity," which Robert Duncan McNeill, who plays Paris, directed. In "Unity" Chakotay got temporarily involved with a human ex-Borg. This upset the "J and C" group, the fans pushing for the Janeway and Chakotay relationship to become more explicit. "The writers are straddling the fence on that," he said, "because they don't know if they want to continue with this possibility of a romantic thing happening, or if they want to just drop it altogether. I don't think they really know what to do. I'm really confused about that." He added, "Kate and I think it's a good idea to follow it through."

Beltran felt third season was an improvement over the show's sophomore year. "The end of last year [second season] we were a little depressed because we know we had a good show. We know that we have a great ensemble of actors. I'd put us up against any show on television right now, and we'll hold our own against anybody. We have some very, very good actors on the show. But it seemed to me that we weren't being appreciated and we weren't being watched. We weren't being publicized the way we should have been. We don't complain, we just do our job. It seems like they are addressing those things and we're getting the recognition that we should, because it's a quality show. [Now] I think we're all feeling very good about it. The ratings have gone up, and notwithstanding my personal feelings about Chakotay and the way he is being used this year, I think the writing has gotten better and better. I think we all feel that way. So we are all feeling very optimistic and very, very happy with the way things are going."

While Beltran waits for meatier parts to come his way, he's still more than happy to be aboard VOYAGER. "I could be driving a truck or teaching," he said. "When I consider the other possibilities, I'd much rather be here. I'm happy to be here. It's not that I'm not enjoying it. I just need to be challenged a little more."

Beltran was featured heavily toward the end of the season, in "Distant Origin," "Displaced," "Worst Case Scenario," and

**“I do conventions. It’s not weird. It’s fun. I can just be myself. It’s good to get back to the grass roots of STAR TREK fandom and see what they think.”**

—Robert Beltran on fans—



Beltran and Kate Mulgrew as Janeway in "The Swarm," a relationship which Beltran would like to see explored.

these scenes where Chakotay basically talks for an entire page of dialogue without break. Robert Beltran was just awesome in 'Distant Origin.' He's just got massive amounts of charisma. His scenes, the courtroom scenes, I think are just really wonderful."

Somewhat surprisingly, Beltran enjoys STAR TREK conventions, "I've done about four or five," he said. "It's not weird. It's actually fun, from my point of view, because I don't have to wear my Starfleet uniform. I can just be myself and talk to them. It's always nice to talk to people who are curious about you and the show and your work. It's good to get back to the grass roots of STAR TREK fandom and see what they think of you."

During third season's hiatus, Beltran directed and starred in "Hamlet" at the Actor's Gang Theater in Hollywood, from mid-April to mid-May. The production was well received, and featured many actors who have previously been guest stars on TREK television. These included Rhonda Aldrich (from TNG's "The Big Goodbye," "Manhunt," and "Clues"), Bertila Damas (from DS9's "Maquis Part I and II), Kathleen Garrett (DS9's "Vortex"), Eva Loseth (DS9's "Life Support") and John Prosky (DS9's "For the Cause"). □



falls into a coma-like state. The planet's magistrate (Harry Groener) tells the concerned Janeway that only monks are allowed into the shrine, after they undergo a purification ritual. The unprepared Kes will die, and the government cannot help her. Janeway quotes a story of a king who saved his child by undergoing the monks' ritual and speaking with the ancestral spirits himself. She is allowed to go through the ritual on Kes' behalf, an experience which challenges her physically as well as teaching her something about faith.

"That story was pitched by a freelancer named Geo Cameron," said scripter Lisa Klink. We took the concept, Janeway going through this ordeal that kind of forces her to deal with things in a non-scientific fashion, because that seemed like a very interesting thing to do to her character. It was tricky, because obviously it was very talky, and philosophical, and you really had to pay attention to keep up with what was going on. That was one of the harder scripts that I've ever written. The point of the episode is that you can't explain everything. That's really what faith is about. She is someone who has great faith in the ability of science to explain everything. This is kind of a reminder to her that there's a lot of really weird stuff out there in the universe. It's just a question of keeping an open mind and allowing herself to just accept some things without being able to actually pin it down, and scan it, and measure it, and explain it all in a nice little burst of technobabble. I was very pleased with how it came out. Robbie McNeill, one of our actors, directed it, and I thought he did a very nice job with it as well."

I enjoyed Mulgrew's performance very much. But with a story about something that can't be measured or proven comes a certain amount of confusion, and the audience was left as confused as Janeway.



The *Voyager* crew timejumps to 97's Malibu Beach to prevent "Future's End" in a rousing TREK adventure.

"Time travel. Since my first day on the job as a Starfleet captain, I swore I'd never let myself get caught in one of these god-forsaken paradoxes. The future is the past, the past is the future. It all gives me a headache."

—Captain Janeway

#### FUTURE'S END, PART I

★★★1/2

11/6/96. Production number 150. Stardate not given. Written by Brannon Braga and Joe Menosky. Directed by David Livingston.

A small ship emerges from a temporal distortion, and the surprised crew detects a Federation signature just before the vessel opens fire. Janeway fends off the attack, only to be hailed by the ship's Captain (Alan Royal), who says he was sent to destroy *Voyager*, which will be responsible for an accident in the 29th century that destroys the solar system.

Both ships are pulled into the temporal field. The damaged *Voyager* emerges over Earth in the year 1996. Janeway assembles an away team. She and Chakotay follow residual traces from the time ship, which seem to be coming from Los Angeles,

# STAR TREK VOYAGER

## SCORPION, PART 1

*Creating the new CGI alien species, 8472, and spaceship.*

By Anna Kaplan

Season-ender "Scorpion, Part I" saw visual effects producer Dan Curry, supervisor Ron Moore and supervising producer Peter Lauritson working out ideas for the choreography of alien spaceship shots and the designs of the new species, 8472.

"I think that what we were trying to do was get something that didn't look like a guy in a suit," said Moore, who worked with Curry's design ideas. "If we could design something where you could see its spinal column, and the muscles separate so you would have little openings, that would help us give it other than the look of a guy in a suit. So we tried to get that, and some of the movement."

They took their drawings and ideas to Foundation Imaging, under Ron Thornton. Foundation's John Teska did the alien creature, while Mojo worked on the CGI alien

ship, the *Voyager* and the Borg cubes.

Moore and coordinator Cheryl Gluckstern devised two energy beams for the alien ships' weapons, one phaser-like and one more focused. The focused beams can become cumulative with beams from nine ships coming together.

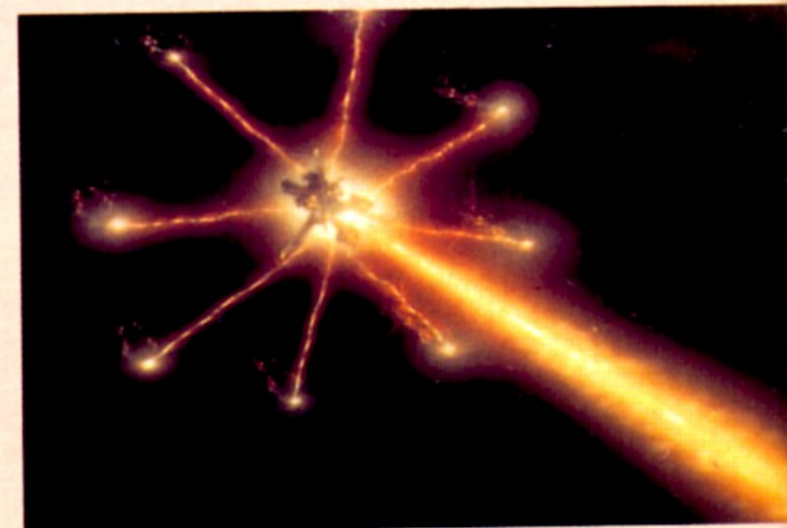
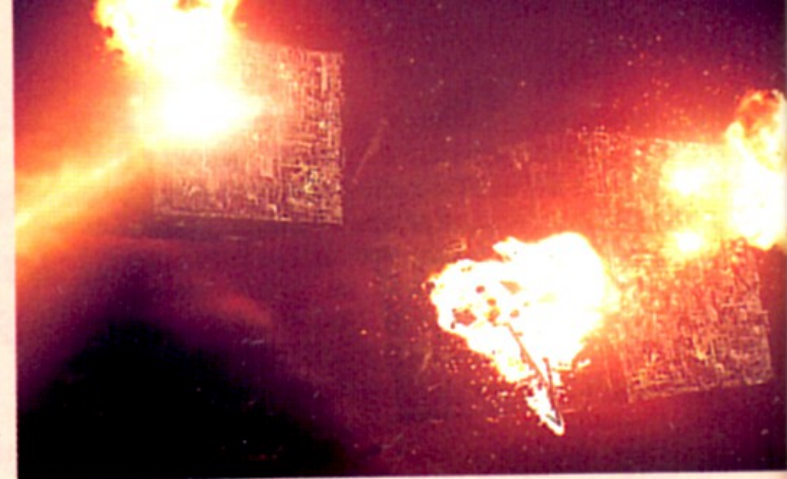
"I wanted to do something a little bit different than STAR WARS' Death Star," said Moore. "I thought it was more interesting if they could share the strength of each and then create this monster beam." Greg Rainoff did the animation for the beams, working in the [Harry] at Digital Magic.

It would have been difficult to do the scene where the *Voyager* is buffeted by many Borg cubes rushing by, with a model and motion control photography. Explained Moore, "The mount would have given us a problem. We could have done a side mount, maybe, but it would have been a lot more

Trek's first CGI alien, species 8472, rendered for "Scorpion, Part 1" by Foundation Imaging's John Teska, effects supervised by Ronald B. Moore.







Foundation Imaging's effects for "Scorpion, Part 1": a CGI *Voyager* (above) and the Borg Cubes (top right), rendered by Mojo. The planet-destroying energy beam of species 8472 (bottom right) was Harry animated by Greg Rainoff at Digital Magic, effects supervised by Ronald B. Moore, coordinated by Cheryl Gluckstern.

subtle. Initially when we did that shot we thought it was a little bit over-the-top. The idea is that these Borg cubes are really, really big, and whatever drive they're using is throwing out some kind of electromagnetic field that's kicking the *Voyager* around. So we did a second softer version, and we looked at it and looked at it, and finally the decision was made to go back to the original. It's a lot more fun."

At one point in the episode, a fleeing Borg cube briefly scans *Voyager* before moving ahead. The scan was a green, dimensional-looking beam that has not been seen before executed CGI by Digital Magic. "The thing that was important to me was that it would look like it was dimensional, when the light would hit the face, and then you'd see it in the background," said Moore. "We played with it in the edit bay. A lot of times with CGI this works out better, because there's a lot of freedom in the edit bay. Something like the scanning beam works until you make it too heavy, and you can't see through it. It's very subtle. With Paul Hill in the edit bay, we laid down one of the passes bright, another one with a little green in it, and we plugged in the flat fan-like surface as it went across."

Rainoff at Digital Magic animated the alien veins and slime taking over dead Borg, as well as Harry Kim [Garrett Wang]. "The idea was that they wanted to show that even though the Borg was dead, whatever these aliens had done to him was still at work," said Moore. "Later when we see Kim in sickbay, it's the same thing. If you look closely, you'll see that these veins are growing bigger and leaning just a little bit. We want-

ed to tie those two [effects] together. Greg on the [Harry] actually painted them on. He would paint one vein a lot longer, then do an effect to reveal it so it looked like it was growing."

Visual effects producer Dan Curry worked on a number of shots. He built the pile of dead Borg that was seen twice during the episode, once when Kes [Jennifer Lien] gets a mental image of it, and once when the crew boards a Borg ship. Curry made what was actually a 12-inch pile of pieces from Borg toy action figures which he painted and heaped together. "That was something we all knew immediately was perfect for Dan," said Moore. "Dan built that out of action figures, and he really had a lot of fun painting it, showing it to everybody. He'd come in and tell us, 'It's real disgusting now,' and he had a big smile on. It was great. We used it in a couple of shots, one with our crew, and one without."

Curry also did the matte paintings used for the inside of the Borg collective where Janeway is taken. "We picked some pieces out of the Borg collective that was used in

the feature *FIRST CONTACT*," said Moore. "We took certain frames and had them re-rendered, or re-shot by Illusion Arts so we'd have nice clean frames. All of them in the feature were moving, so they had a little bit of a blur to them. So we picked frames, had them give them to us clean without the blur, then Dan went it and painted the bridge. He was second unit director, and he shot Kate against bluescreen so we could put her on the bridge and beam her in."

"ILM did one shot for us," continued Moore. "When you see the shot of the Borg trying to assimilate the alien ship, tubules come out of his fingers. Since ILM had done tubules for the last feature, *FIRST CONTACT*, Peter Lauritson set it up so that they would go ahead and give us those tubules again for the show. We added the electricity."

As Moore spoke, visual effects coordinator Mitch Suskin was starting to work on "Part II" which would start the fourth season of *VOYAGER*. Noted Moore, "We've got the Borg to deal with now. I don't think we're going to get through their space quite that quickly. But things have changed, since we have tried to strike a deal with them, and made more progress than anybody else has. It could open things up. They're going to have some good surprises for us." As for the new aliens, Moore said, "It depends how well it goes over. If people really like the creatures, maybe we'll get to see them a lot."

Summed up Moore about the episode, "We were very proud of it. This will be the one I'm putting up for Emmy [consideration] this year," he said. No doubt the Emmy competition will be stiff, but "Scorpion, Part I" certainly deserves consideration. □

Effects supervisor Ronald B. Moore (left) and compositor Paul Hill in the edit bay at Digital Magic, working on the visual effects for "Scorpion, Part 1."





California. When Rain Robinson (Sarah Silverman) at the Griffith Park Observatory detects Voyager and sends a greeting, Tuvok and Paris head there to prevent further detection. Both duos discover that one Henry Starling (Ed Begley Jr.), the prominent head of the hi-tech company Chronowerx, seems to be a pivotal figure. He saw the timeship crash 20 years previously, and has used its technology for his own profit. He is preparing to take the timeship to visit the 29th century, an act that will claim the timeship, Voyager, and the solar system.

Starling finds Janeway using her tricorder to access his computer, and is able to reverse the process long enough to download a significant percentage of Voyager's systems. While Janeway and Chakotay get back to the ship safely, Tuvok and Paris are stranded with Rain.

See "The Writing of 'Future's End,'" page 109, for writer's comments about both parts.

**"My products benefit the entire world. Without me, there would be no laptops, no Internet, no bar code readers."**

—Henry Starling

#### FUTURE'S END PART II

★★★1/2

11/13/96. Production number 151. Stardate 50312.5. Written by Brannon Braga and Joe Menosky. Directed by Cliff Bole.

The damage to Voyager makes it difficult for Janeway to achieve her goal, which is to get the timeship away from Starling. Paris and Tuvok rig communicators using flip cell phones connected to the observatory satellite dish. Starling, having made a portable holo-emitter for the Doctor who is now in his possession, agrees to meet Rain. The watching Tuvok and Paris transmit his transporter coordinates to Torres and Chakotay who are nearby in a shuttle. Starling activates a blocking device, so although Voyager manages to get him, the shuttle is damaged and crashes. Starling's assistant transports him off Voyager. The Doctor and Tuvok save Torres and Chakotay. Starling takes off in the timeship and opens a temporal vortex. Janeway must stop him to prevent the "future's end."

A terrific two-parter that was great fun.

**"How can I go back to my normal life as if nothing ever happened?"**

—Kes

#### WARLORD

★★1/2

11/20/96. Production number 152. Stardate 50348.1. Teleplay by Lisa Klink. Story by Andrew Shepard Price and Mark Gaberman. Directed by David Livingston.

Voyager transports three injured aliens off of their damaged ship. One, named Tieran (Leigh J. McCloskey), dies as Kes is attempting to help him. The Doctor and Kes are able to save Tieran's wife Nori (Galyn Gorg, from DS9's "The Visitor") and another companion. Kes spends time with the two survivors, telling Neelix that she doesn't want to see him. The ship takes the two home, where they say

**In a bravura performance by Jennifer Lien, Kes is possessed by an alien "Warlord" and must be stopped.**



# STAR TREK VOYAGER

## VISUAL EFFECTS

*Supervisor Ronald B. Moore uses a mix of techniques and crew talent.*

*By Anna Kaplan*

Veteran visual effects supervisor Ronald B. Moore headed one of two teams handling most of the visual effects for STAR TREK: VOYAGER during the just-completed '96-'97 season. He and coordinator Eugene Wood more or less alternated episodes with supervisor Mitch Suskin and coordinator Arthur Codron. They were assisted by series visual effects coordinator Edward L. Williams, as well as visual effects associate Cheryl Gluckstern.

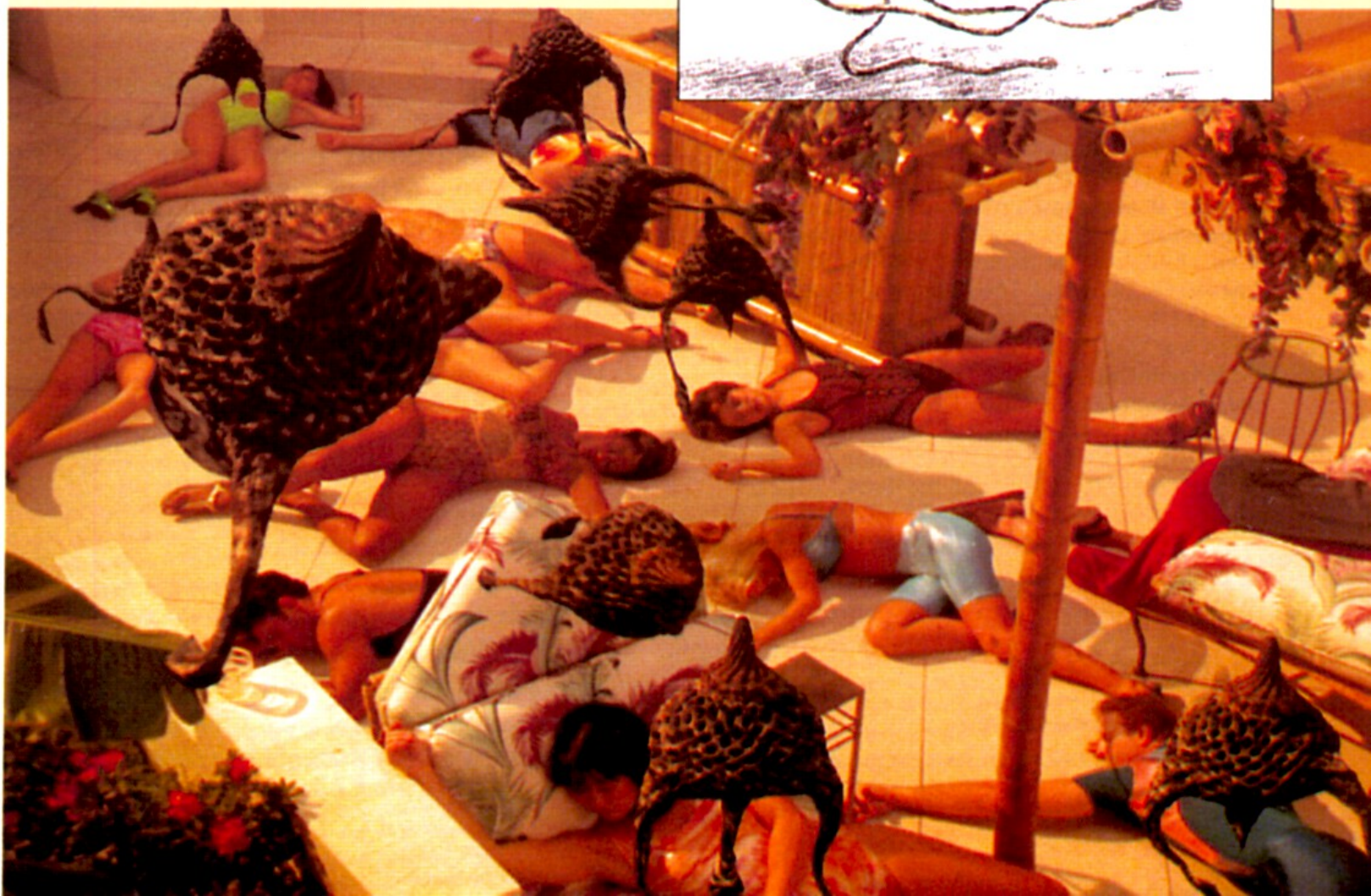
Moore used a mix of techniques to realize the visual effects needed for VOYAGER, with computer generated imagery becoming increasingly more important. In fact, Moore worked on the episode "Macrocosm" which contained the most extensive

use of computer-generated aliens in a STAR TREK episode, the first on VOYAGER. "We retain our commitment to shooting motion-control miniatures, but the demands of the scripts are making it necessary to take more advantage of computer-generated imagery," said visual effects producer Dan Curry. "If you have something that calls for one ship flying by, you can shoot that motion-control, but if you have something calling for a hundred ships, we don't really have the time to make it happen shooting models."

For the "Future's End" two-parter, Moore shot 4x5 plates of the M.T.A. build-



The virus creatures of "Macrocosm," designed by Dan Curry and rendered CGI by Foundation Imaging, effects supervised by Ronald B. Moore. Right: Curry's early unused virus design.





the ruling Autorch will reward them. Instead, Kes helps them transport to the planet where they kill the Autorch. One of the Autorch's sons, Demmas (Brad Greenquist) explains the situation to Janeway—a tyrant from their past, named Tieran, learned how to move his consciousness from one body to another, thus surviving 200 years after being deposed. He has taken possession of Kes, and with his followers, the planet. Janeway and the crew must find a way to rescue Kes from Tieran.

Lisa Klink wrote the script from a story pitch by Andrew Shepard Price and Mark Gaberman, who wrote second season's "Tuvix." Noted Klink, "They pitched the concept of Kes getting inhabited by this warrior spirit, and having to do battle with him in her own mind, which seemed like a great thing to do with Kes, who is the least warrior-like character you could think of. 'Warlord' was a lot of fun because it was really daring, because you spent the whole episode with the bad guys, who were shooting each other and stabbing each other in the back, and it was something that we don't normally get to see. The director, David Livingston did a terrific job. He kept it moving at a hundred miles an hour, and I think that's really what that episode needed."

While it's enjoyable seeing Jennifer Lien as Kes in an action role, it is unfortunate that she only gets to do something active when possessed by an alien. The worst thing about this was that she breaks-up with Neelix while possessed, so we don't know for some time whether or not she means it. Not showing us the relationship ending was a missed opportunity.



Any chemistry between two friends, (Mulgrew and de Lancie) is lost in the script of "The Q and the Grey."

"There is no us, Q."

—Captain Janeway

### THE Q AND THE GREY

★★

11/27/96. Production number 153. Stardate 50384.2. Teleplay by Kenneth Biller. Story by Shawn Piller. Directed by Cliff Bole.

As advertised vigorously by UPN, the irrepressible Q (John de Lancie) arrives on Voyager, in Captain Janeway's bedroom, with a proposition. He says he wants her to be the mother of his child. Q's real mate is played by Suzie Plakson (K'Ehleyr on TNG, the mother of Worf's son). Q takes Janeway to the Continuum, where she sees a war that looks like the American Civil War, while the his mate is stranded on Voyager. In the end, the logic breaks down. Q could send Voyager home. This heavily promoted November sweeps episode only drew a 4.7 Nielsen rating.

See "Writing 'The Q and the Grey,'" page 89.

"I think I've just discovered a completely new form of life."

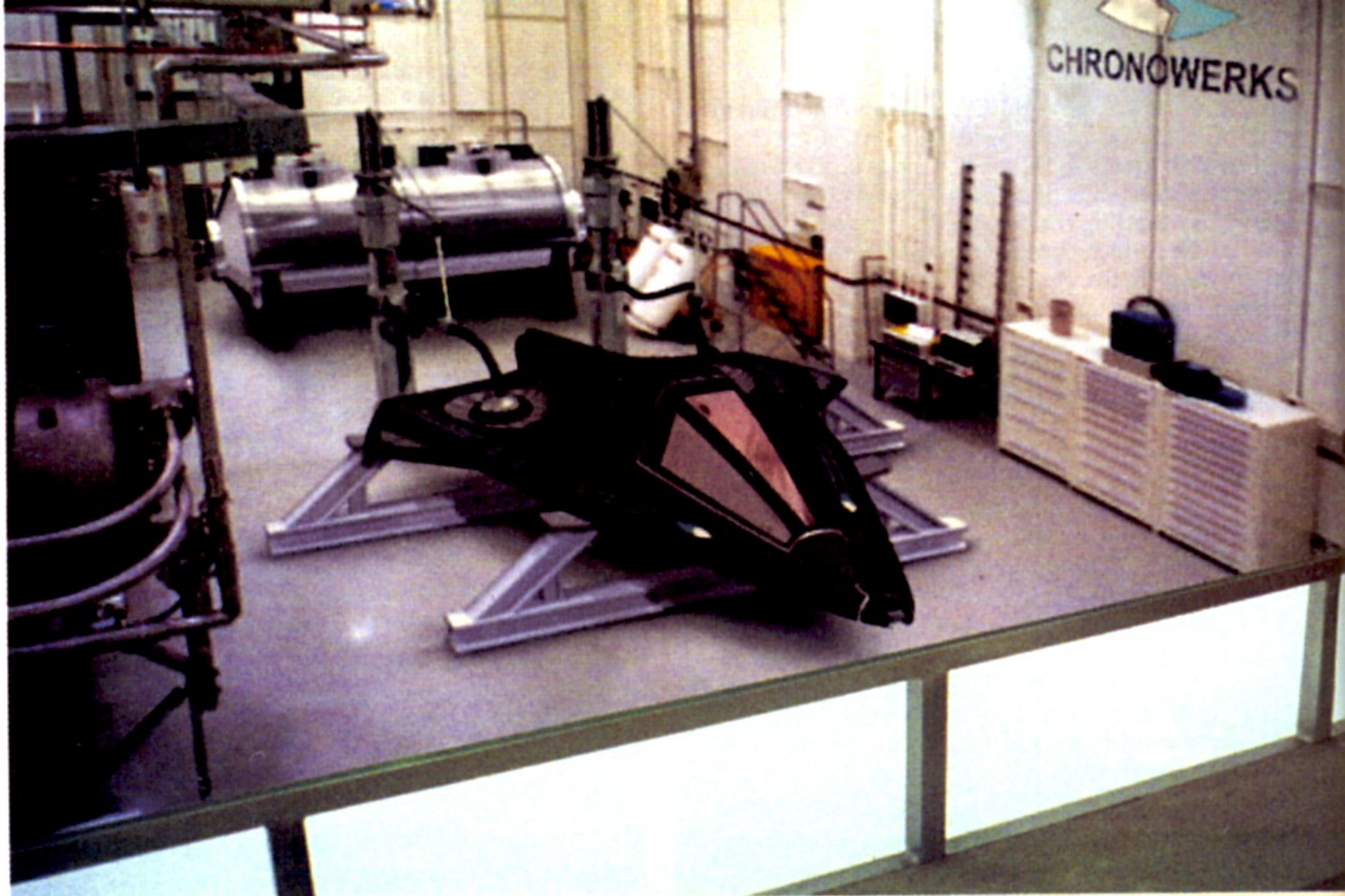
—The Doctor

### MACROCOSM

★★★

12/11/96. Production #154. Stardate 50425.1. Written by Brannon Braga. Directed by Alexander Singer.

Janeway and Neelix return from a meeting to



The Timeship of "Future's End," a CGI model inserted into the background plate of a high-tech lab location, effects supervised by Ronald B. Moore. Right: Moore used CGI to turn L. A.'s MTA building into the offices of Chronowerx.

ing in Los Angeles for the offices of Chronowerx, adding the sign on the building. A separate location was used as a hangar background for the timeship, a high-tech lab in Seal Beach. "[With] CGI we added the timeship, and the stands that it's sitting on, and the hoses it's connected to," said Moore.

Moore wished he had more time to add dust and debris when the timeship takes off. "When doing feature work, I might work on a shot for months," said Moore. "In TV, you're talking hours that you have to get it done. You budget these things out, and it's all time. You're looking at about a thousand dollars an hour. Usually two or three hours is what you're supposed to do, then I look at the shot and it's six hours or eight hours. The tension starts to get high. Luckily we do some the other way too, six hours and we do it in two, so it balances out a little bit."

Moore also worked on "Macrocosm," with virus creatures designed by Dan Curry rendered CGI by Foundation Imaging. Dick Brownfield sculpted Styrofoam mock-ups for the live-action filming. Noted Moore, "That show was one of those where the two hour shots, every one, took six hours." Nevertheless, Moore was pleased with Foundation Imagings CGI solutions. "Ron Thornton did a really good job on this one," he said.

The smaller viruses that looked like flies were created by Harry animator Greg Rainoff



Effects supervisor Ronald B. Moore, programming a motion control shot, says teamwork is essential for success.



at Digital Magic. He also added shadows to make the images look more real. The small virus seen under the microscope was a CGI creation with graphics by [scenic art supervisor/technical consultant] Michael Okuda. Moore used Brownfield's Styrofoam mock-ups to film the viruses exploding. "[We] filled them up with goo, disgusting goo, out on the backlot here one day, and filled them all up with explosives. I had them hose down the blue screen so it was wet. Goo went everywhere."

For "Rise" Moore needed a space elevator and the art department's Rick Sternbach made a sketch for it. Moore then showed the drawing to Foundation. "I asked the CGI guys, 'What could you do?' In a day and a half they completely modeled it, and did a nice job. With the lights, and given

the textures, and all that I was very pleased by it. It's a good place for us to start." The relationship between the art department, the visual effects department, and in this case the CGI provider must work smoothly. As Curry noted, "In all of these cases when you have a successful show it entails a lot of people working cooperatively." □



of family life, is safe territory—too safe, because it occurs to the Doctor. It is time for VOYAGER to break some ground. Some episodes with real emotional depth, showing the main characters confronting their true feelings, be they bad or good, are long overdue. It seems that the producers agree. For example, they started moving Torres and Paris together toward the end of the third season, in preparation for the on-going fourth season. Said Taylor about Torres and Paris, “They seem to have a wonderful chemistry. We want to progress their relationship into a genuine friendship, and have it go deeper. They are both actually very much alike, which is the source of both their attraction, and their bumping up against each other. But each of them is going to learn with the help of the other more about themselves. They will begin to look inward. They’re not given to introspection, and that’s the direction I want to move them this season.”

Kate Mulgrew, who keeps her eye on the crew of VOYAGER as much as Captain Janeway does, is happy about the direction of the relationship. “They’re very good actors and they’re very good together. It’s going to be a fun relationship to watch.”

Mulgrew, of course, has concerns about the most important relationship on the show, the one between Janeway and Chakotay (Robert Beltran). Noted Mulgrew, “She needs someone to go to, so does he. Since they are so naturally drawn to one another, I think that they should try to seek each other out on this level more, rather than titillate the audience once a year and then drop it like a hot potato. I find that most disconcerting. The audience is very faithful to these ideas and these concepts. If they see a good match taking place or evolving, and then they see it actually enhanced via a wonderful episode like ‘Resolutions’ then I think that they’re quite disconcerted when it’s just left. And I am equally so.”



Co-producer Ken Biller, wrote the Borg and Q shows.

The Chakotay and Janeway relationship was all but ignored during most of season three until the finale, “Scorpion, Part I.” Taylor said, “There is something happening between them. I don’t know that I want to move that into a really hot, romantic kind of thing. We all feel it’s a little unseemly for the captain and first officer to behave like that. There’s a lot of grist for the mill in that relationship, and I just want to take it slowly. I want the characters to lead us, and just feel our way into where they might go from here. Time should be taken to let [the relationship] grow in a natural and believable way, rather than forcing something.”



## TIM RUSS, TUVOK

*In the tradition of Leonard Nimoy, he is always a Vulcan.*

By Anna L. Kaplan

Tim Russ is the keeper of the Vulcan flame. He takes the responsibility very seriously, just like Leonard Nimoy did when playing Spock. Mr. Tuvok must always behave like a Vulcan, and his actions must always make sense. Said Russ, “I know that Nimoy fought tooth and nail for every aspect of his character. As a result I inherited the legacy of what he has fought for. I feel compelled to continue that, and keep his character consistent. Everybody knows these characters, and they have to make sense. They can’t be one way one week and another way the next.”

He continued, “I haven’t fought as much as I had the first year. The stories haven’t demanded that much of a battle. The first year [I was] just yelling and screaming and hollering and demanding. I think that after the first year they were aware of this character. When they write a Tuvok story or somebody pitches a Tuvok story, they probably think to themselves, he’s going to come in here raising holy hell about this, so we better make sure that everything plays and makes sense.”

How does Russ communicate with the writer/producers? He said, “I usually am on the phone with them before the final draft is done, if I can get them to give that information. Sometimes they’re reluctant, because a few of us will want our hands in the pie as it’s being put together. I definitely talk to the writers. If it’s a Brannon [Braga] script, I talk directly to him. Generally I go to Joe Menosky. If it’s a Jeri [Taylor] script or if

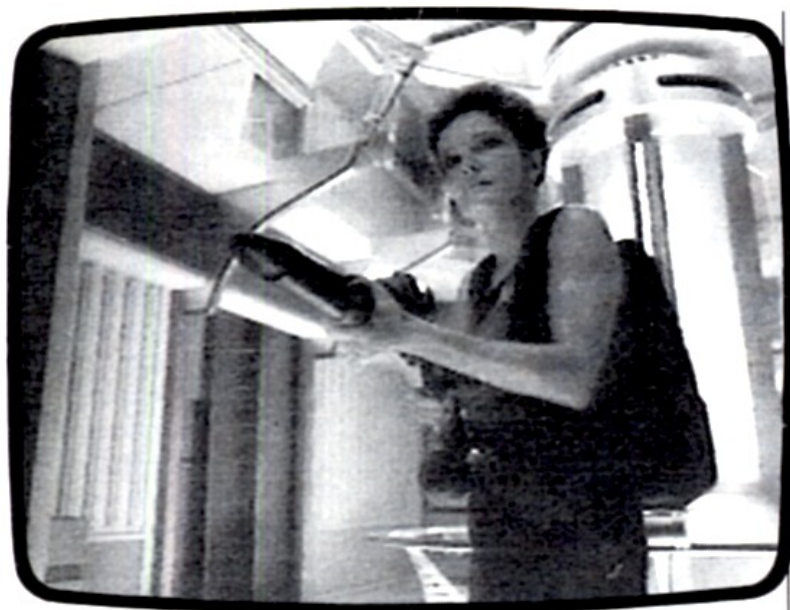


Russ as Tuvok with Sandra Nelson as Marayana in “Alter Ego,” the closest Russ will allow the Vulcan to get to a romance.

it’s one of the other writers I go to Jeri and ask for some changes to be made. And I usually get them. You manage to come to some kind of compromise. They’re writing for the whole story and all of the elements that come together, and their attention is in different places. They may have overlooked something specific to your character.”

Of course, the writer/producers and the audience want to learn more about Tuvok. Russ noted, “Sometimes you have to do things you don’t want to do, which is very difficult, because they want to explore him. In order to do that, you have to open him up





With DIE HARD plot and t-shirt, Capt. Janeway battles a huge airborne virus alone in "Macrocosm."

find Voyager adrift in space. They cannot communicate with the ship because of interference from a bioelectric field. Once on board, they find no one, all evidence pointing to the crew disappearing some 11 hours earlier. When they are in a turbolift, the arm of something punches through the door and covers Neelix with goo. Soon he is sick, and when Janeway goes to get a med kit, he disappears. Janeway, stripped down to her undershirt and with phaser rifle in hand searches the ship.

Noted scripter Brannon Braga about letting Mulgrew limn Sigourney Weaver's Ripley, "Sometimes STAR TREK can just be a little too high-and-mighty, talky, moralistic. Sometimes it's just time to have fun. The intention actually began, on my part, to do an episode with no dialogue. I wanted to just do a purely cinematic episode with Janeway and a bunch of weird creatures, these macroviruses, viruses as life-sized creatures. Unfortunately it was impossible to do, and I ended up having to put a couple of acts of dialogue in. I just wanted to do something that felt and looked and smelled differently than most shows. It was not an attempt to make Janeway look like Ripley."

The macroviruses were the first all-CGI aliens to be designed for VOYAGER, done by Foundation Imaging. Noted Braga, "I thought they were cool; our effects are steadily getting better and better."

For effects supervisor Ronald B. Moore's comments about the macroviruses, see "Visual Effects," page 97.

"The people on Voyager are my friends. I can't steal from them."

—Neelix

#### FAIR TRADE

★★★

1/8/97. Production number 156. Stardate not given. Teleplay by Ronald Wilkerson and Jean Louise Matthias. Story by Andre Bormanis. Directed by Jesus Treviño.

Voyager reaches the edge of a vast part of space

Attempting to get a "Fair Trade," Neelix falls into a shady deal with an old friend Wix, (James Nardini).



Russ with Ensign Harry Kim (Garrett Wang), Captain Janeway (Kate Mulgrew), and Ensign Torres (Roxann Biggs Dawson), battling cavemen on a hostile planet in third-season opener "Basics," Part II."

on occasion. You have to look under the surface. It's very hard to look under the surface of a Vulcan because the facade is very strong. It's very hard to get up under there without a really good reason. Since the first season we've done four or five stories where his defenses have been breached, by a virus, [or] alien creatures. There was one in 'Cathexis' and one in 'Flashback' which was ultimately a virus. There was the mind meld problem ('Meld'). We've had a number of situations where his control has been taken away or lost. We can't go down that path too many more times."

So what did we learn about Tuvok in season three? Actually, quite a lot, starting with the episode "Flashback," which shows us his early years on the *Excelsior* with Captain Sulu (George Takei). Even though the flashbacks were caused by a virus, the memories of the *Excelsior* were real. It was Russ's prompting that suggested the details for Tuvok's backstory, as told to Janeway in his bunk on the *Excelsior*. "Initially that whole speech wasn't in there, a page and a half of dialogue," said Russ. "She asked me, 'What made you come back to Starfleet?' and [Braga] had written some line which really wasn't consistent with Vulcan character. I said, 'Brannon, the line itself doesn't work.' So I said, 'Give him a real reason why he came back to Starfleet.' I expected a paragraph, and I ended up getting a page and a half of dialogue. Things like that do make a difference."

When Tuvok encounters an alien femme fatale in "Alter Ego," Russ made sure that Tuvok behaved in a properly Vulcan way, and was not romantically involved with Marayana (Sandra Nelson), the alien woman. He talked to writer Menosky before the story was written. Russ told Menosky, "It has to be right on the line of not looking as though he is romantically attracted to this woman, but that he is inter-

ested in her intellectually. He wouldn't be involved with anybody at all. He sticks to his wife."

In the story, Tuvok teaches her Kalto, a Vulcan game no one else on the ship but he can master. Noted Russ, "All of a sudden there's someone to play with as opposed to a machine, which makes it much more interesting. Engaging in conversation and ideas and thoughts, that's something he's into very heavy duty, until she's perceived as a threat and it switches."

In "Rise" the relationship between Neelix and Tuvok finally came to a head. This had been brewing ever since Neelix first started calling him Mr. Vulcan. Tuvok's lack of patience with Neelix is almost always visible, but was shown in an alarming way during "Meld" when Tuvok mind-melded with the murderous Suder (Brad Dourif). Tuvok killed a holodeck Neelix during that episode, and while he was not his normal self at the time, it seemed hatred might be the emotion Tuvok would have for Neelix, if he had emotions. As it is, clearly Tuvok does not enjoy Neelix's company. They are stuck together in "Rise" along with aliens that Neelix understands better than Tuvok. "Everything comes to a head in terms of our relationship, and we come back looking at it differently at the end," said Russ. "The last scene basically reflects the way that our relationship has been, and continues along that path, but with a different understanding. His character drives a great deal of it, and I think his character also drives the exploration of the relationship."

Not only Neelix, but the other aliens present a challenge for Tuvok. "Not everybody is the same as you, and not everybody can be expected to rise to this level and behave in the same way as you do," said Russ of Tuvok. "That was examined and it was brought out. In situations like that he really





Russ with Ethan Phillips as Neelix in "Rise," a Brannon Braga script that paired the mis-matched shipmates in a life-or-death situation that brought their antagonistic relationship to a head.

has to deal with certain things in certain ways. He has to make realizations, make some adjustments, or try to understand other beings and the way that they are and the way they behave."

Between "Alter Ego" and "Rise" Tuvok seemed to acquire a new appreciation of humans and other emotional species. Throughout the season his banter with other characters began to

be reminiscent of the dialogue between Spock and McCoy (DeForest Kelley). It did not seem like imitation, but rather that Tuvok is beginning to express his thoughts out loud, and the other characters are willing to tell him what they think.

Russ fights for his character, as will many of the other actors. He hopes the audience understands how hard it can be. He said, "I'm hoping that they appreciate it, and also that they appreciate that you don't always get what you want. Because you're an actor, unfortunately the audience sees that, and all they see is the actor doing it. They don't realize that the production company said, 'You've got to [whatever].' The last resort is maybe, you get on the set and play the dialogue a certain way with a certain tone. If it's something you really don't like doing, you can find some ways around that. Maybe if you play it this way, with this inflection, with this expression, or play it with this type of blocking, all of a sudden it doesn't feel quite so awkward, it doesn't feel quite so wrong."

What would Russ like to see Tuvok doing in the future? "I would like to see stories with circumstances that challenge this character, his belief system, also stories that

**"I am on the phone with the writers before the final draft is done. They may have over-looked something specific to my character."**

—Tim Russ, Tuvok—

challenge the strengths that the character has, things that he can do well," he said. "But it's all entirely going to come out of the context of the shows, whether it's going to be a Harry Kim or a Chakotay or a Tuvok story. All I can do is wait and see what happens."

Noted Russ, "Overall I still think the stories have gotten progressively better each season.

I think just the tone of this [third season] has changed. The tone is more and more of really having some fun with this crew and the ship. I mean that in the sense of broadening the scope of the stories and possibilities for the stories, and the mood of the piece, the mood of the characters. We're still trying to keep and refine some of the relationships for these characters."

Russ's fellow actors are appreciative of his work. Robert Picardo said, "I'm a particular Tuvok fan. I don't know why, I just find something about his performance, his dignity, I suppose."

George Takei, who worked for so many years with the original Vulcan, said, "Tim is the curator of STAR TREK history. There he is, the fourth generation of STAR TREK, and he's filling me in on the lore of the years that I had lived through and forgotten about. It was kind of an eerie feeling. He's very Vulcan in that respect. I guess all the actors who get cast as Vulcans really have something in them. The kind of integrity that Tim felt was essential, that's the way Leonard felt about his character and the culture that he was creating, and the fidelity to the core of that culture that was established." □

Commented Beltran, who plays Chakotay, "I think the writers are getting pretty squeamish about [the relationship]. I know that they pretty much disconnected Neelix and Kes. They never really explored the relationship anyway. I think that's how you find out about a character—to see how he interacts with other people."

Fans on the internet are not shy about providing free advice to the show's writers and producers on how to improve the adventures, often proving a source of aggravation for the VOYAGER staff. The number of unauthorized websites is astronomical, and Viacom/Paramount has started to put pressure on the individual sites. But newsgroup discussion is pretty much free speech, and everyone has an opinion. These opinions do get back to the writing staff. While none admit to be regular net users, some pop in once in a while, or get information from other people who do.

Said Taylor, "I just cannot believe the credence that people seem to give to anything that they see on the Internet. I don't know that I've ever heard anything that has been true there. I don't have the energy for that kind of nonsense. I'm too old. So I tend to just let it swirl around me and not get involved. But some people need controversy. Some people feed on this kind of thing, and if that's what they need then fine with me."

The idea of a Q and Janeway romance leaked out onto the Internet before "The Q and the Grey." Of course, there was no romance.

Braga, the co-writer of the season finale, "Scorpion, Part I" was sanguine about the fact that an accurate summary of the show got posted on the net prior to airing. "My saying is 'Better an obsessive interest than no interest,'" he said. "Let them at it. It's not like people are selling stuff. They're interested, thank God. We're probably the on-

continued on page 107

Seska (Martha Hackett) returns in a Holodeck training program gone awry in third season's "Worst Case Scenario."





# STAR TREK VOYAGER

## DELTA QUADRANT BORG

*De-Borgifying the Borg: Waxing nostalgic for the good old days of the evil empire.*

By Anna L. Kaplan

When Ken Biller realized he was going to write the first Borg script for VOYAGER, he wanted to find a new and interesting way to look at the Borg. "As characters, they're not all that interesting, because they are essentially one note," he said. "They relentlessly pursue and consume their enemies." Biller read a script for FIRST CONTACT, which had yet to be screened, and was struck with the concept that the Borg could somehow be deBorgified. "I suddenly got this image of the tower of Babel," he said. "This incredibly interwoven, complex community had been created, and once you knocked it down you would have all these people who spoke different languages, and couldn't communicate with each other. It occurred to me that a group of ex-Borg would be a very interesting community to explore."

Biller also saw a parallel with the break-up of the Soviet bloc, and the renewed nostalgia for communism, as seen through Riley, a former Borg. "Why should we assume that people would think that being a Borg was a horrible experience?" mused Biller.

"Maybe once you became a Borg it was this extraordinary experience where as Riley says, they thought with one mind, and moved with one sense of purpose. It was this incredible feeling of belonging and unity and togetherness. Then when it all came apart they started killing each other again because they were all these races of people that had innate prejudices for each other. I thought it would be an interesting question to pose to the audience, to make her appeal to Janeway using Janeway's own kind of ideals. [Riley's] motives were really noble."



The Voyager crew explore an abandoned Borg cube in "Unity" (above), and see the remnants of those assimilated at the battle of Wolf 359, now disconnected from the collective (right).



The episode was directed by Robert Duncan McNeill, who had a lot of technical problems to solve. The Borg set was not from the feature film. "The Borg set, believe it or not, was one hallway that was about 40 feet long that curved around," he said. "It was the smallest set that I've ever seen in my life. We had no room on the stage to build a big Borg ship, because the other sets took up so much room. All the room they had was basically 40 feet in a semi-circle. I said, 'You can't do this. The

paintings of Romulus and Cardassia, and battle footage, as well as scenes from Riley's childhood and much, much more. "Some of that was scripted," said McNeill. "Some of the things that were scripted we couldn't find, so that was a real collaboration, [between] Jeri Taylor and myself, Ken Biller, the writer, Bob Lederman, the editor and [producer] Wendy Neuss as well. We tried to go from the dialogue of what they actually said and then reinforce that with the images in that montage." □

Borg are supposed to have these huge cubes.' I think we disguised that fact, and made it seem like it was really this labyrinth of tunnels. They'd walk down the tunnel once, and right by the camera, and then we'd cut, and they'd go back to the other end, and walk it again. "The scary thing about Borgs, as a director, is they take a lot of time in makeup. You can get bogged down by makeup problems. We had a Borg with a working arm. He had an arm that was supposed to look like scissors, and the cables weren't working. All of a sudden you look at your watch and an hour or two has gone by and you haven't done anything because you're playing with cables. That arm was from the movie. The Borg costumes and makeup were from the movie. It was the new Borg, the scarier Borg."

The montage of scenes from the minds of the ex-Borg when Chakotay is in the neural link was extremely effective. It included what looked like matte



known as the Nekrit expanse. On Neelix's recommendation, they stop at a space station for supplies. It is a dark, suspicious place, filled with unsavory characters, including narcotics dealers. Neelix, now at the end of the space that he knows, thinks his usefulness to the ship is over, so he goes to look for a map of the Nekrit expanse. He meets an old friend and fellow Talaxian named Wix (James Nardini). Wix offers to help Neelix find a map, in return for favors that start out seemingly reasonable but become increasingly dangerous and dishonest.

Andre Bormanis is VOYAGER's science consultant. His story was turned into a teleplay by freelancers Wilkerson and Matthias, who wrote the story for TNG's "Lower Decks."

Noted Jeri Taylor, "This was a very questionable show. It's actually a story that we had lying around since the very first season. We thought that it had a kernel of something in it for Neelix, but we had never been able to develop it to our satisfaction. This last season, I started thinking that if we are going at high warp speed toward home, we would be covering a great deal of distance. That would mean that at some point we would probably run out of the space that Neelix understands. I thought, here is exactly the take for that story we've been trying to do. Ethan Phillips was wonderful."

Phillips said, "I liked 'Fair Trade' a lot. I was especially fond of the director, Jesus Treviño. It was the first time we'd worked with him, and he was very inventive and very easy and fun to work with. I think he did a terrific job."



Marayna (Sandra Nelson) reveals the person behind her holographic "Alter Ego" hoping for Tuvok's love.

"But what about you, Tuvok? Will you always be alone?"

—Marayna

## ALTER EGO

★★1/2

1/15/97. Production number 155. Stardate 50460.3. Written by Joe Menosky. Directed by Robert Picardo.

Harry Kim asks Tuvok for help in learning to suppress his emotions. It seems he has fallen in love with a woman named Marayna (Sandra Nelson) from the resort holodeck program. Tuvok finds Marayna to be exceptionally intelligent and thoughtful. She is able to learn to play a Vulcan game that Tuvok thought was beyond the reach of human intellect. While Harry is trying to forget Marayna, Tuvok is spending more time with her. Not only does he make Harry jealous, but he finds that Marayna wants more from him than he expected.

In this episode we see Tuvok play Kalto and eventually try and teach it to Harry. We learn something about the way the Vulcan mind works, and Tuvok seems to gain a bit more respect for human emotions. Scripter Joe Menosky explores the way in which Vulcans suppress their emotions. "The actual mental details of it are not really that specified," said Menosky. "Instead of imagining that Vulcans sort of bludgeon emotion, there is

# STAR TREK VOYAGER

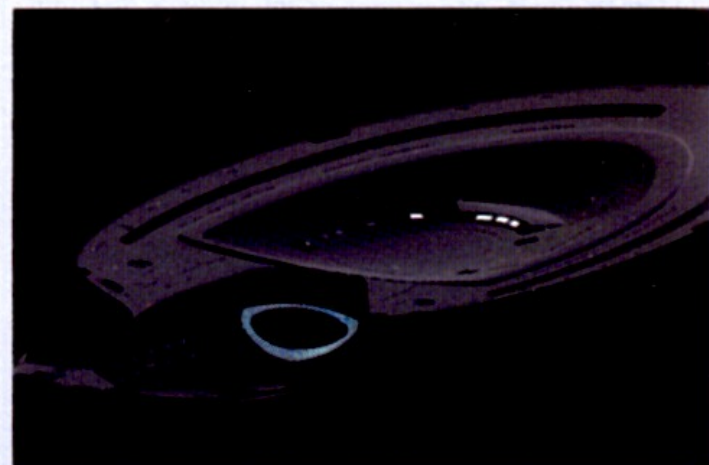
## COMPUTER GRAPHICS

*Mitch Suskin brings CGI innovation to the series' effects repertoire.*

By Anna L. Kaplan

Coming from BABYLON 5 and HERCULES, Mitch Suskin hit the ground running as visual effects supervisor for STAR TREK: VOYAGER's third season. He found that the world of smaller independent productions was very different from TREK's studio system, in place for over a decade. His first show, along with coordinator Arthur Codron, was "The Chute."

"That episode was tough for me," he said. "I was trying to figure out what VOYAGER was looking for and how I fit into the STAR TREK universe. It was tricky, because STAR TREK has such a long history of what it looks like, and people who have such strong ideas of the subtleties of what STAR TREK shots are supposed to look like. Fortunately for me, or I guess coincidentally, we had a problem where the vendor that we were using for motion-control had a mass exodus of their personnel, and



Rendering the Voyager for "Unity," its encounter with the Borg. Suskin used a computer model built by Digital Muse and refined by Foundation Imaging. Wire frame (top), shaded (middle) and final image (below).





something a little more sophisticated going on. They understand the patterns and see them in a profound intellectual sense, that in some way robs them of their power, before they even add the will to suppress. It's an opportunity to add a layer of texture to how Vulcans work."

Menosky added about Tim Russ, who plays Tuvok, "I love Tim. I think he's a wonderful actor. I loved the scenes between Tim and Garrett, and I think they were really, really funny. Part of it was Tim's delivery, this dry, almost straight-man delivery."



**Mind games:** Janeway and Chakotay crash in "Coda" but the drama is an alien-induced hallucination.

"Don't you die on me now. Come on Kathryn, breathe."  
—Commander Chakotay

**CODA** ★★

1/29/97. Production number 158. Stardate 50518.6. Written by Jeri Taylor. Directed by Nancy Malone.

Chakotay and Janeway go off in a shuttle to collect nitrogenous compounds. A severe ion storm causes the shuttle to crash, mortally injuring Janeway. Chakotay administers CPR and a hypospray, and she seems to recover. But Janeway's brain has been inhabited by an alien that gives her repeated visions of her own death in order to take control. The visions involve Janeway's father, the Viidians, scenes of the crew reacting emotionally to the death of the Captain, Chakotay's cries to the dying woman, the speeches at the memorial service by B'Elanna and Kim, and Kes and Tuvok trying to find her; all are quite effective. But when it turns out that the action is all in Janeway's mind, viewers can't help but feel cheated.

Noted Jeri Taylor about the story, "It was a combination of several threads of ideas that we had been kicking around. None of them seemed to be working on their own. Then we began cobbling them together, and all of a sudden we had this wonderful, rich mystery. It was an opportunity to show feelings between Janeway and Chakotay in a safe territory, because it was all inside her head."

Taylor, who wrote the Janeway novel *Mosaic* used this episode to introduce elements of Janeway's life into STAR TREK canon. We learned that Janeway played tennis, and also met a pretty good imitation of Admiral Janeway. The specifics of his death and Janeway's reaction to it come from the book. Noted Taylor, "This is the fun of being an executive producer. I get to say what her backstory was. We have been having a good time including some elements from the book into the episodes."

"If you let these instincts take over now, you'll hate yourself, and me for taking advantage of you."  
—Lieutenant Paris

**BLOOD FEVER** ★★★

2/5/97. Production number 157. Stardate 50537.2. Written by Lisa Klink. Directed by Andrew Robinson.

Voyager's take on Classic Trek's "Amok Time"

we were unable to do motion-control at the beginning of the season. It worked fine for me because I prefer to do computer graphics.

"I had to learn the process of how things get designed in VOYAGER, how they get approved, and getting it all together in time to make the episode. That was the biggest challenge. A couple of new ships had to be designed for 'The Chute'; a space station prison and Neelix's ship which had never been seen before, and there was a lot of discussion as to what that should look like. They went through numerous designs before they came up with what was finally used, because [with] every new brick that gets added to the world of STAR TREK, they want to make sure it fits. There's a lot more emotion and review attached to approving a design for STAR TREK than anything else I've been on."

It's a review process that goes through a number of people including executive producer Rick Berman, supervising producer Peter Lauritson, and the art department. "It was quite a process," Suskin said. "Now it's not as daunting to me, but then, it was a more than I was used to. [Before VOYAGER], I used to walk into one person's office and present my designs." Neelix's ship and the prison were ultimately computer generated images done by Digital Muse.

The CGI work on Suskin's next show "The Swarm" was done at Foundation Imaging with Ron Thornton. "I worked with Ron on BABYLON 5," said Suskin. "When it came time to do 'The Swarm,' I knew that it was the kind of thing that I'd done with him before, and decided to try a show with Foundation. I have a very good working relationship with the animators and the people there."

Foundation Imaging was able to use the existing digital version of the *Voyager*. "The model we're using now was built at Digital Muse, a computer graphic model that has been enhanced over the months," said Suskin. "We keep adding little odds and ends to the Light Wave model. [Special visual effects producer] Dan Curry has been very helpful in guiding us and the animators into the nuances of lighting for *Voyager* and for STAR TREK, making the ship look as much like the real thing so that you can't really tell the difference anymore. We've started rendering at higher resolutions, to have a lot more detail. That's enhanced things a lot."

**“The digital *Voyager* looks like the real thing so that you can't really tell the difference. We render at higher resolutions for more detail.”**

—Mitch Suskin on CGI—

Suskin continued, "The Swarm" was another show where we had a new ship to design, little trilobite ships. Rick Sternbach [senior illustrator] provided us with the basic design, and Ron Thornton carried it forward. In addition to the CG on that show, which I felt a lot better about, I was feeling a lot more comfortable just working with STAR TREK. Alex

Singer did a really good job directing, and the story was good. We also had a lot of fun with the splits of the two Doctors in that show. Marvin Rush, the director of photography, helped us come up with some great camera moves in the shot, even though there was a split going on, and made it really work."

Later in the season Suskin drew the assignment of working on "Unity," which he describes as his favorite episode. "We knew a Borg script was coming down the pipe, and we were excited," said Sushkin. "When we first read the script we were disappointed that it wasn't a big battle, but as the show developed I started to like it a lot more. The challenge of building another Borg cube and doing it CG was something we were curious to see if everybody would accept. When that Borg cube exploded, the only film element was the explosion, the rest was accomplished in the CG domain. It was a real breakthrough. That was the first show that I really had no reservations about."

Suskin talked about the surface battle when Chakotay is injured. "When we get scripts and we have a new enemy weapon effect, I try to make a decision early on, if it's either going to be some sort of laser-phaser or bullet-particle type of thing. We often go into the final animation sessions with a rough idea of what we're going to do. We had the big gun that Chakotay gets hit with, and the only thing we really knew was that it had to be some sort of energy that wrapped around his body or head and gave him neurological damage. We sat

Filming Robert Picardo and Jennifer Lien bluescreen as they hang on wires to for their fall in "Darkling."







Voyager encounters the Borg cube in "Unity," CGI effects supervised by Mitch Suskin. "I think that was a real breakthrough show," said Suskin about the series' use of CGI capabilities.

down with Greg Rainoff, who's our animation effects artist, and played around with a few things. I think it really fell together, I was very pleased."

Another challenge in "Unity" was matching the effect of the Borg being shot to the effects in the feature film *FIRST CONTACT*. "When the Borg get shot at, they have this shield that lights up," he said. "It's a 3-D effect with a couple of different elements, and because the movie had just come out, Mr. Berman wanted us to duplicate what was done on the feature. We were afraid that we wouldn't have the time or the money to do it. We wound up getting the elements that they used in the feature and tracking it in, much the way they did. It's usually the easiest things that give us the most trouble, and that was the case."

To show the expanse of the planet in "Unity," Suskin turned to computer generated matte paintings. Explained Suskin, "There's a wide establishing shot of the encampment, in a desert. It was all shot on the sound stage, and there's a construction

The composite with Eric Chauvin's matte painting of the rocks done digitally on a Mac using Electric Image and Photoshop.



crane that was moving around. The building was extended." To extend the scene, Suskin called his old friend from *BABYLON 5*, Eric Chauvin, who has freelanced for *VOYAGER* since the pilot.

Chauvin also did matte paintings and traveling mattes for the episode "Darkling." Suskin noted, "He works on a Macintosh, using Electric Image and Photoshop. He did five paintings for 'Darkling' including the composite of the Doctor and Kes falling, as they transport out. They were shot on a bluescreen, hanging on wire, and then [Chauvin] did the move and the matte painting element. The transport effect was done at Digital Magic. Chauvin did the establishing shot, and the shot with the three moons and Kes and Zahir standing in front of the mountains. He did the shots of the Doctor and Kes running along the edge of the cliff where we see the cliff face in the foreground. He also did the painting in the holodeck when the doctor has gone somewhat mad. There was an actor [as Socrates] lying on the floor. Mr. Berman wanted to see that these particular holograms were just hollow shells, so Eric did the painting of Socrates cut in half."

By the end of the season, Suskin found himself comfortable with procedures on *VOYAGER*. Through trial and error, he had come to understand what Dan Curry wanted and how to get it done. "On most of these shows, we wind up going through a process where we start out with an idea of how we're going to do the effect, create most of the elements that way, and then



Andrew Robinson directs Alexander Enberg as the Vulcan, Vorik, whose Pon farr drives him to Torres to mate.

was supposed to feature Tuvok in Spock's sexual dilemma. Vulcan Ensign Vorik (Alexander Enberg) goes through the Pon farr and seeks Torres as his mate. Vorik's contact with her initiates a telepathic bonding which causes a Klingon equivalent of the Pon farr, and Torres is overwhelmed with the urge to mate with Paris.

Noted scripter Lisa Klink, "Tuvok is married and has children back home. The idea of even suggesting that he would mate with someone else just seemed to be unattractive. Ultimately we decided to do it with Torres. Because of the half-Klingon, half-human struggle that she always goes through, it certainly seemed like she was someone who had a lot of sexual energy to vent. That whole Klingon side of herself that she represses, is actually not unlike the way Vulcans tend to suppress their emotional side. So it seemed fairly credible that if you could remove her emotional control in the same way, you'd get the same kind of reaction. Then of course we've been trying to play this thing with her being attracted to Paris. This seemed like a good way to advance that, because if she did go about choosing a mate, that might be very well who she would choose."

"I heard their thoughts, felt their feelings, saw through their eyes."  
—Commander Chakotay

**UNITY** ★★1/2

2/12/97. Production number 159. Stardate 50614.2. Written by Kenneth Biller. Directed by Robert Duncan McNeill.

Chakotay and Ensign Kaplan (Susan Paterson) in a shuttle near the Nekrit expanse lose contact with Voyager. They find a planet of Klingons, Cardassians, Romulans and other humanoids once assimilated by the Borg but now free of the collective and warring amongst themselves.

Writer Ken Biller's examination of the Borg

The doctor examines a dead Borg in a show that examined what it means to be absorbed in the Collective.







The Doctor makes a mistake in reprogramming and a sinister side emerges as his evil "Darkling." "Apocalypse Rising."

proved very thought-provoking, advancing the intriguing notion that an ex-Borg might miss being linked to the collective. See "Delta Quadrant Borg," page 102.

"Now those dark threads are in me, running through my program. Well, get them out Lieutenant."  
—The Doctor

**DARKLING** ★★★

2/19/97. Production number 161. Stardate 50693.2. Teleplay by Joe Menosky. Story by Brannon Braga and Joe Menosky. Directed by Alexander Singer.

Voyager visits a planet with a way-station for the space exploring Travelers. Janeway takes advantage of this to gather information, while Kes becomes involved with Zahir (David Lee Smith), one of the Travelers. The Doctor has taken it upon himself to improve his personality, incorporating what he likes from Lord Byron, Socrates and Tipau of Vulcan personalities, completely unaware that the dark threads in any person wind up combining in him in an unexpected fashion, creating an evil alternate. As usual, Robert Picardo does great work in this episode as the Doctor. Noted Brannon Braga, "The idea actually came from a pitch, and we bought the premise for it. Jekyll and Hyde was all there was."

"Beneath that Vulcan calm you are filled with contempt and sarcasm. I'm tired of being the target of your hostility."  
—Neelix

**RISE** ★★1/2

2/26/97. Production #160. Stardate not given. Teleplay by Brannon Braga. Story by Jimmy Diggs. Directed by Robert Scheerer

Asteroids bombard the planet of the Nezu,

Logical Lt. Tuvok and self-reliant Neelix argue on how to survive a dangerous "Rise" into orbit.



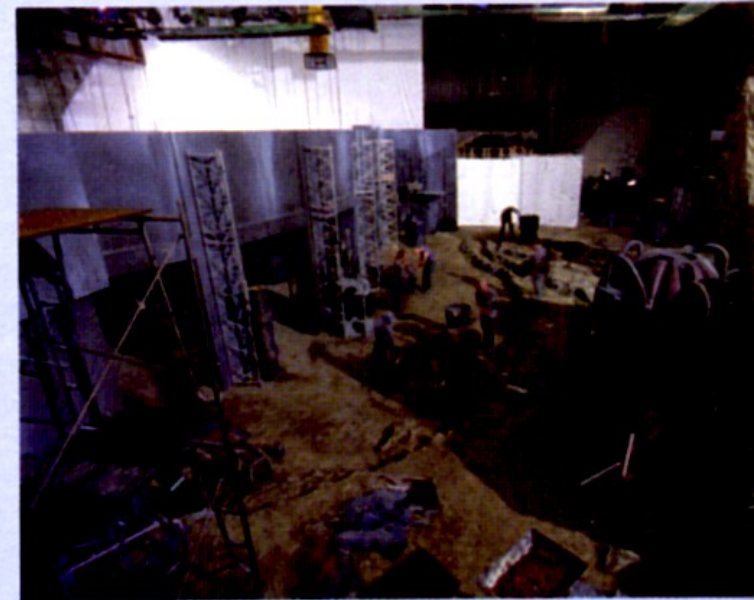
Eric Chauvin's digital matte of the surviving Borg's war-torn desert encampment in "Unity," effects supervised by Mitch Suskin. Below: The plate shot showing the extent of the live-action set.

enhance them one way or the other," said Suskin. "We either start with pure CG and enhance it in the [compositing] bay or in animation, or we start out with animation effects, and add a CG element."

When Suskin started in effects work 15 years ago, effects technicians didn't have those options, so he enjoys the freedom. "It's neat to be able to go into a bay and actually have it unfold in front of you," he said. "It's a lot more fun, because you can follow leads you would have never have thought of. We have the advantage of seeing the show, seeing how it's playing dramatically, and we also have lots of other people who can now come in and give us ideas as to what we should do with it."

Suskin brings years of diverse experience to VOYAGER. He worked in different capacities on PREDATOR, SPLASH, COCOON, 1941, and as visual effects coordinator on Steven Spielberg's ET. Working at home on a Macintosh, he has been a digital composite artist on HERCULES, XENA and LEGEND, and supervised effects for the first two years of BABYLON 5. "I didn't come to television until there was digital technology to do this stuff," he said. "I've been fortunate enough to be on shows like BABYLON 5 where we were able to experiment with the way the effects are being done. I guess the excitement of some of the other shows I've done was that I could sit down and do an effects shot by myself in my living room."

"I guess if there's a frustration with STAR TREK, it's because the show is 11 years old and there's a system of doing these shots that works very well right now. I would say that STAR TREK has somewhat fallen a little bit behind technology-wise. There are some things that we actually



don't do on STAR TREK because we can't do them. We don't have the technology to do them. We're all aware of it. Dan Curry's aware of it and we're looking to find ways to bring newer methodology into the system without breaking it.

"I think we'll open up things a little next season, working with our vendor from Digital Magic to bring in newer technology. We're doing more and more in places like Foundation Imaging and Digital Muse, to open up the effects a little bit.

"I don't think we'll have any disrespect for the traditions that have been handed down in STAR TREK, but I think we want to be able to do more things. I'm frustrated knowing that there are things that I can do easily at home on my Macintosh that are difficult to do in the edit bay. I think that's going to change."

Suskin concluded, "Ron Moore had the big fun at the end of the season with 'Scorpion.' That a cliffhanger, I'll pick and do the second half at the beginning of next season. The signals for what's coming down for next season sound pretty neat. So I'm excited and encouraged." □



ly franchise that that happens to, aside maybe for the BATMAN movies or the James Bond movies. It's kind of flattering."

Trying to understand the phenomenon, Kate Mulgrew tried to get online with initially disappointing results. She said, "I typed in, 'I am Kate Mulgrew. I am Captain Janeway. Who wants to talk?' Nobody wanted to talk to me. I got one response. A guy went, 'Right.' So I gave it up. That was my big Internet adventure."

Third season ended with a bang as "Scorpion, Part I" racked up one of the show's highest ratings ever, number 62 of prime time television episodes that week, with an estimated 7.86 million viewers. "It was very gratifying," said Taylor. "I think that they were very comparable with our ratings for 'Future's End, Part II' which is the highest I think we had all year."

VOYAGER filmed only 22 shows in the just completed third season, as opposed to 26 second season. The show went on hiatus early and the cast and crew alike were not given much notice. "They want to really come in fresh and strong in the fourth season," said Mulgrew about the new production strategy. Very often with the 26 ordered, the last four episodes can be a little tired. They'd rather not risk that this season. So they are going to revamp, and reassess, and come in with some strong arcs for the fourth season. They can come in very fresh, guns a-blazing. I think they're quite right to do that."

Joked Ethan Phillips, showing his comic background, "Maybe they're going to get rid of everybody but Neelix, and just call it STAR TREK: NEELIX. That's conceivable."

Noted Taylor, "First season, UPN caught us off guard by deciding that they were going to withhold the last four episodes of that first season because they wanted to go on the air early, in the summer, and try to beat the other networks to the punch with original programming. We've been stuck with four leftover episodes [ever since]. It's been a very ungainly kind of schedule. If we want to make some changes, for instance, a

Torres and Paris find themselves "Displaced," a third season mystery that sees the crew disappear from the ship.



# STAR TREK VOYAGER

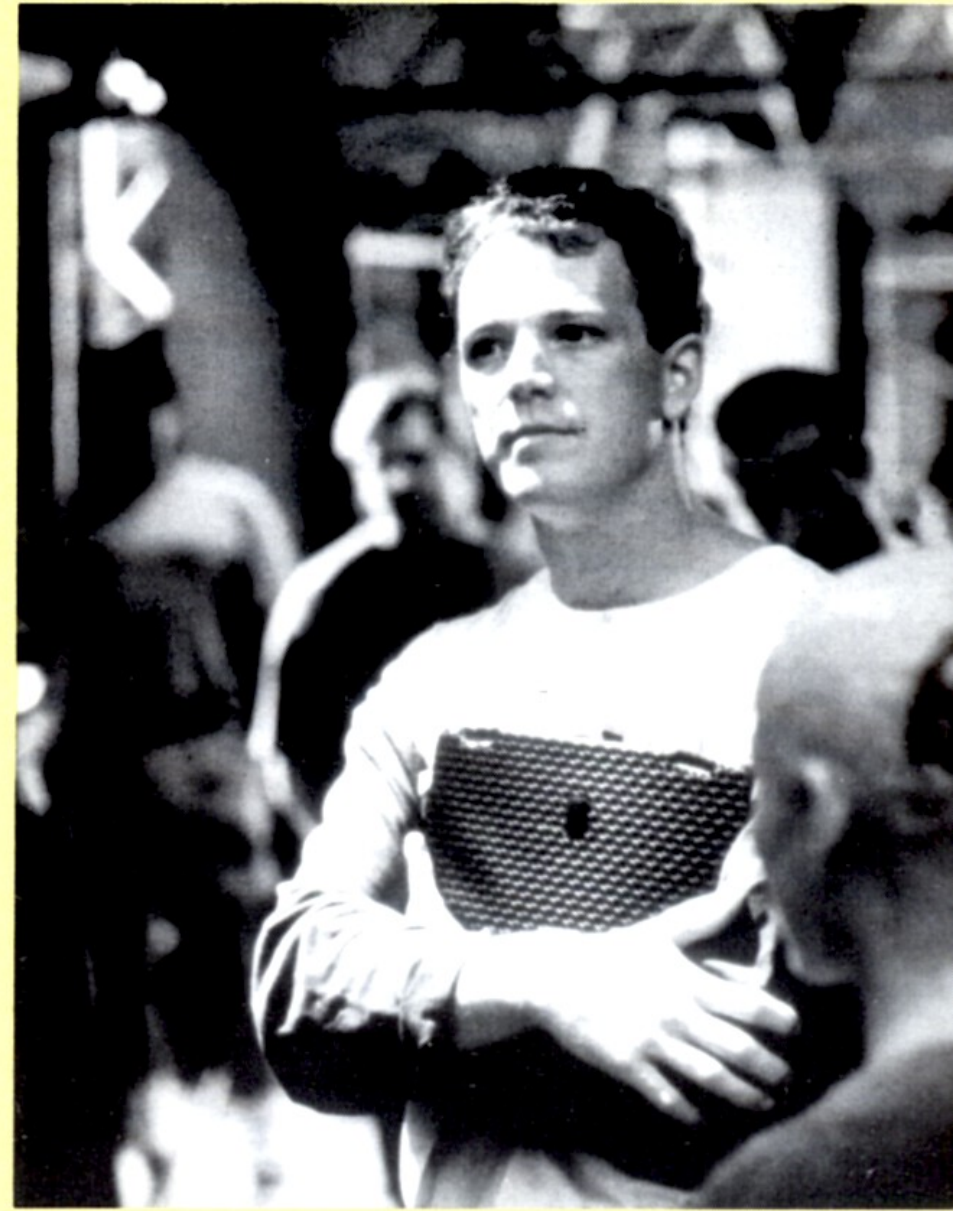
## PARIS AT THE HELM

*Robert Duncan McNeill on his shift from actor to director.*

*By Anna L. Kaplan*

At the end of the third season Robert Duncan McNeill was happy with the paths his character, Tom Paris, had taken. McNeill went through the informal STAR TREK program for would-be directors, and got an unexpected chance to direct when Jonathan Frakes had to bow out of "Sacred Ground" due to pressing demands on FIRST CONTACT. "Rick Berman gave me a call. I was at a STAR TREK convention in Cleveland. It was about a week or two from shooting, at that time, so I wasn't prepared for it initially. I hadn't expected to direct quite that quickly, or have an assignment with such short notice, but I was really thrilled. That episode was the perfect first episode for me because I think it had what are my strengths. It had a real spiritual kind of story—a real character-driven story. It wasn't a big action show. It had a lot of wonderful characters in it. It had great guest stars, and I thought it was one of Kate's best performances."

"Sacred Ground" was a Janeway story. Did it make McNeill nervous to direct Kate Mulgrew his first time up? "No, it made me less nervous, because I have a good relationship with Kate," he said. "Kate's trailer and my trailer are sort of separated from the rest of the cast, just because of the way they're set up on the lot. I probably talk to Kate most often, because we're stuck there together. I know what a hard worker she is, and I was thrilled that she had the story for my first episode. We have such a great rela-



Robert Duncan McNeill directs "Unity," an action show in which Voyager encounters the Borg, Trek's most formidable nemesis.

tionship. We were able to discuss the scenes in more depth than the average directors might." Mulgrew said that McNeill has a "velvet touch" as a director.

The next script McNeill landed in the rotation was "Unity" which reintroduced the Borg in an unexpected way. "I think the Borg was one of STAR TREK: THE NEXT GENERATION's greatest discoveries," said McNeill. They really haven't been exploited that much. "The Borg are the essence of evil in a way, and this was kind of showing the cracks in that evilness. If we deactivate these bad guys, than they're really not so



who ask for Voyager's assistance. As the Nezu Ambassador (Alan Oppenheimer) considers evacuation, a scientist, Dr. Vatm (Tom Towles) calls Voyager to tell him that he has critical information, but his transmission is cut off. Neelix and Tuvok, along with Mr. Sklar (Kelly Connell), another Nezu official, take a shuttle down to the planet to locate Dr. Vatm. The shuttle is all but destroyed, communications are cut off, and they must find a way off the planet for themselves. Neelix sees an orbital tether, which uses magnetic leverage to lift a carriage to an orbital platform. He proposes to use the carriage to get above the ionosphere so that they will be able to contact the ship and be transported to safety. Neelix's attempts to rescue everyone put him in direct conflict with Tuvok, as evidence increases that there is a traitor in the group.

Noted scripter Brannon Braga, "I think that we had some production problems on that one. I wasn't thrilled with some of the staging, and I do have to fault myself for a somewhat flaccid script. The spy plot was difficult for me. But what I thought did work was the Tuvok-Neelix relationship, and I was very pleased with that. I think it was really a nice show for those two."

"If I didn't know it was impossible, I'd swear I've been here before."  
—Ensign Kim

#### FAVORITE SON ★

3/19/97. Production number 162. Stardate 50732.4. Written by Lisa Klink. Directed by Marvin Rush.

VOYAGER does AMAZON WOMEN ON THE MOON in a lackluster effort resembling bad '50s sci-fi. Harry Kim, exhibiting some kind of precognition, guides Voyager to the planet of the Taresians. The Taresians welcome Harry "home," explaining that he is Taresian. Per their custom, his father took the embryo that would be Harry and implanted it in Harry's human mother. As he has grown up, his Taresian DNA has asserted itself, giving him the skills to find his way home. He is to take three wives, and infuse his DNA into the gene pool. The Taresians appear to all be female, and give Harry an elaborate and seductive welcome.

Noted scripter Lisa Klink, "This is an episode that forces Kim to question his identity a little bit. He gets to take a walk on the wild side, and then of course discovers that he is who he thought he was all along. Maybe it's not so bad to be Harry Kim."



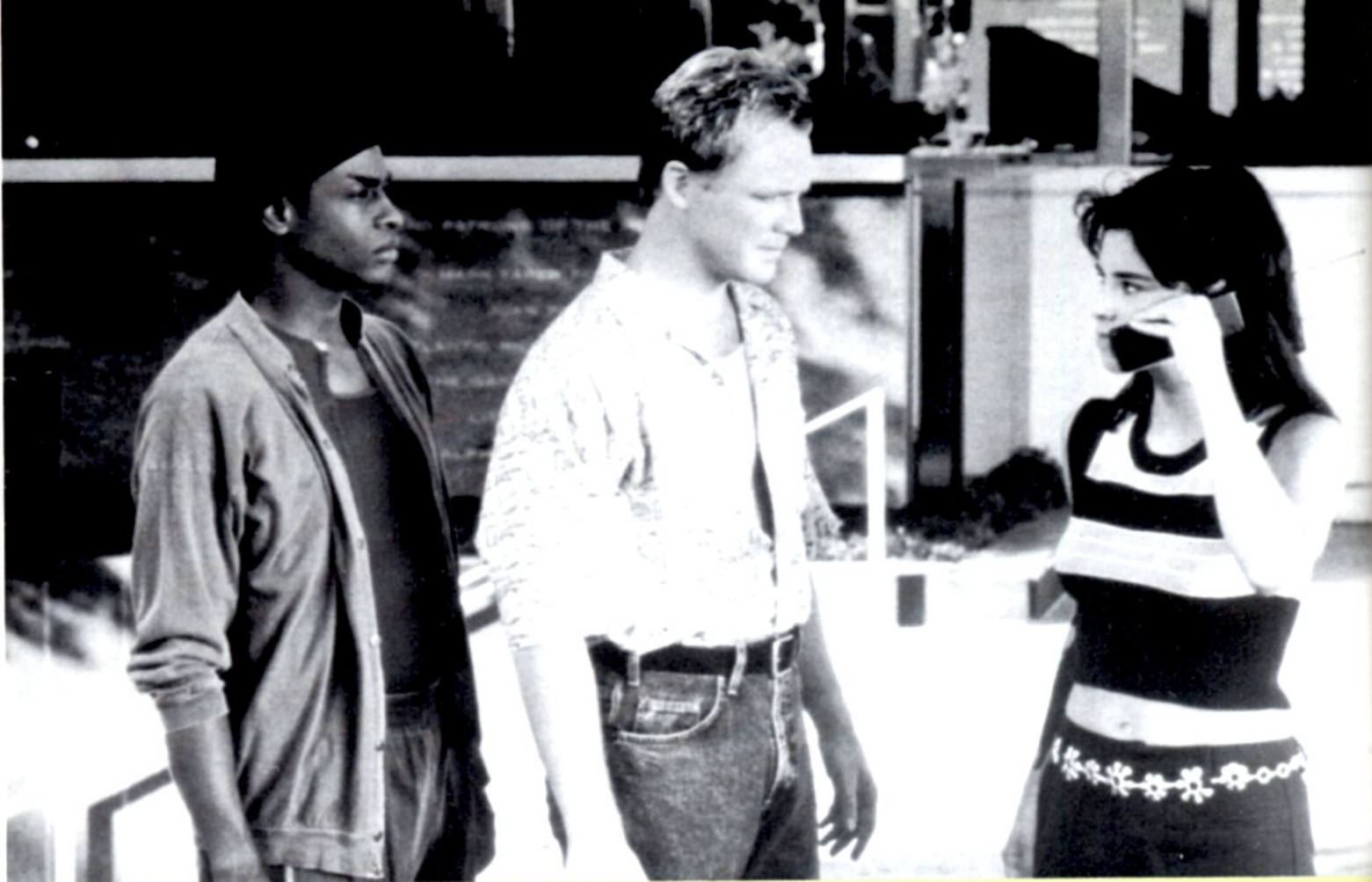
Harry Kim surrounded by a bevy of alien women who claim they need him to repopulate the species!

"It's really quite obvious Lieutenant. Your wife is traveling backward through time."  
—The Doctor

#### BEFORE AND AFTER ★★★

4/9/97. Production number 163. Stardate not given. Written by Ken Biller. Directed by Allan Kroecker.

Kes awakens to find herself in sickbay, an old



McNeill as Ensign Tom Paris in "Future's End, Part II," with Tim Russ as Tuvok and Sarah Silverman as Rain Robinson, hitting the beach in 20th Century Los Angeles, a much-needed injection of fun and adventure.

bad after all. I was nervous that the fans were going to reject that, but I think that they were really interested in the idea."

Since "Unity" uses the Borg as a metaphor for the disintegrating Soviet Bloc, McNeill researched the history of it prior to directing the show. "I actually did some reading about that, about Russia and all the politics that went on," he said. "I think some of those ideas did come out in the story, even though it wasn't a really heavy, political episode. Yet there were some references and you could connect that to contemporary issues, individuality as opposed to group needs or desires. When STAR TREK has got good ideas and strong writing, that's what it's good at—making people think. I think this episode definitely did that on a lot of levels, and it entertained them at the same time."

McNeill has seriously taken to directing. Usually actors get to direct one or maybe two episodes a season. "I hope I get to direct a lot more," he said. "There's always politics involved. STAR TREK is well known for allowing the actors and crew and all sorts of people to learn about other things. I know that they don't want to all of a sudden just let me take off and start directing episodes when the other actors might have an interest as well. But I hope after doing these two they see that I'm really interested and can handle it and I get to do a bunch more. I'd love that."

McNeill also likes to see VOYAGER address the difficult issues and sometimes more unpleasant aspects of life. For exam-

**“I love it when STAR TREK allows the actors to really chew some scenery and not back off from something emotionally...I think it's a lot of fun.”**

—Robert Duncan McNeill—

ple, he thought that Tom Paris was cleaned up a lot too easily. That was one of the reasons he liked "The Chute." Noted McNeill, "I think sometimes the gritty side of Tom Paris was not explored, because everybody felt once Paris got into Starfleet and was accepted on Voyager, that he would play by the rules for the most part, because otherwise he would lose his commission. Janeway

would not put her faith in him if he were constantly breaking the rules and exploring his grittier, darker side. That was a great episode to explore that street-wise side of him. It didn't back off. A lot of times the writers or producers don't want to offend anybody, and they don't want to take the characters too far in some direction. So they play a middle ground that doesn't always take things as far as they could go. Emotionally, that episode allowed the actors to really hit some peaks and valleys; it had action and tension in it, and a lot of passion. It wasn't a squeaky clean STAR TREK thing that very often is the mode."

McNeill cited "Blood Fever" as another strong third season show, with Torres in heat, choosing to mate with Paris. "I love it when STAR TREK allows the actors every now and then to really chew some scenery and not back off from something emotionally, but really put you in situations where you really get to feel things in a strong way and express it. I think it's a lot of fun to do that."

"I know next season they're going to explore that. They're going to play that for all they can. I think it's about time on STAR TREK." □



change in hair-do, which seems to be happening all the time, we can't. We've never been in the position of being able to make our changes and have them reflected in our first episode. They get reflected in our fifth episode. We wanted to go back to the traditional kind of shooting. The last show that we shoot in the year is the last show that is on the air. The first show that we shoot is the first one on the air. Rick Berman and I discussed it, and decided that we thought this would really be for the betterment of the show. The studio concurred."

The big change fourth season is the departure of Jennifer Lien as Kes. Kes' story line seemed to be taking her away third season. After the break-up with Neelix, Kes found herself attracted to another man in "Darkling," and considered seriously leaving the ship. Then, in "Before and After" she lived her entire life backward, having been married to Tom Paris (Robert Duncan McNeill) in the future. Viewers have now seen the entire Ocampan lifespan explored. After that episode, Kes began to wear her hair long, covering her Ocampan ears, perhaps indicating Lien was tiring of her makeup. Stepping into the ensemble is Jeri Lynn Ryan as a female Borg left behind as a regular after the ship's encounter with the Borg collective.

"Everybody is going to have adjustments to make with her presence," said Taylor. "She initially doesn't want anything to do with us, she wants to go back to the Borg. It's all she's known. She doesn't hear the voices in her head any more and she's terribly lonely. And for our crew, it's difficult for many to have a species on board that really has done so much damage and caused so much misery for so many people. It's an arc of struggle and acceptance for her. But we're not going to keep somebody on board that is a constant irritation. That's no fun." Ryan most recently has been seen as Juliet in DARK SKIES.

Voyager will have passed through most of Borg space. Taylor said, "We're leaving that a little indistinct. They're probably through Borg space, but there's always the

Kim holds his phallic symbol high and eyes his Taresian mate in "Favorite Son," a third season low-point.



# STAR TREK VOYAGER

## FUTURE'S END

*Behind-the-scenes of the two-parter that got the show back on track.*

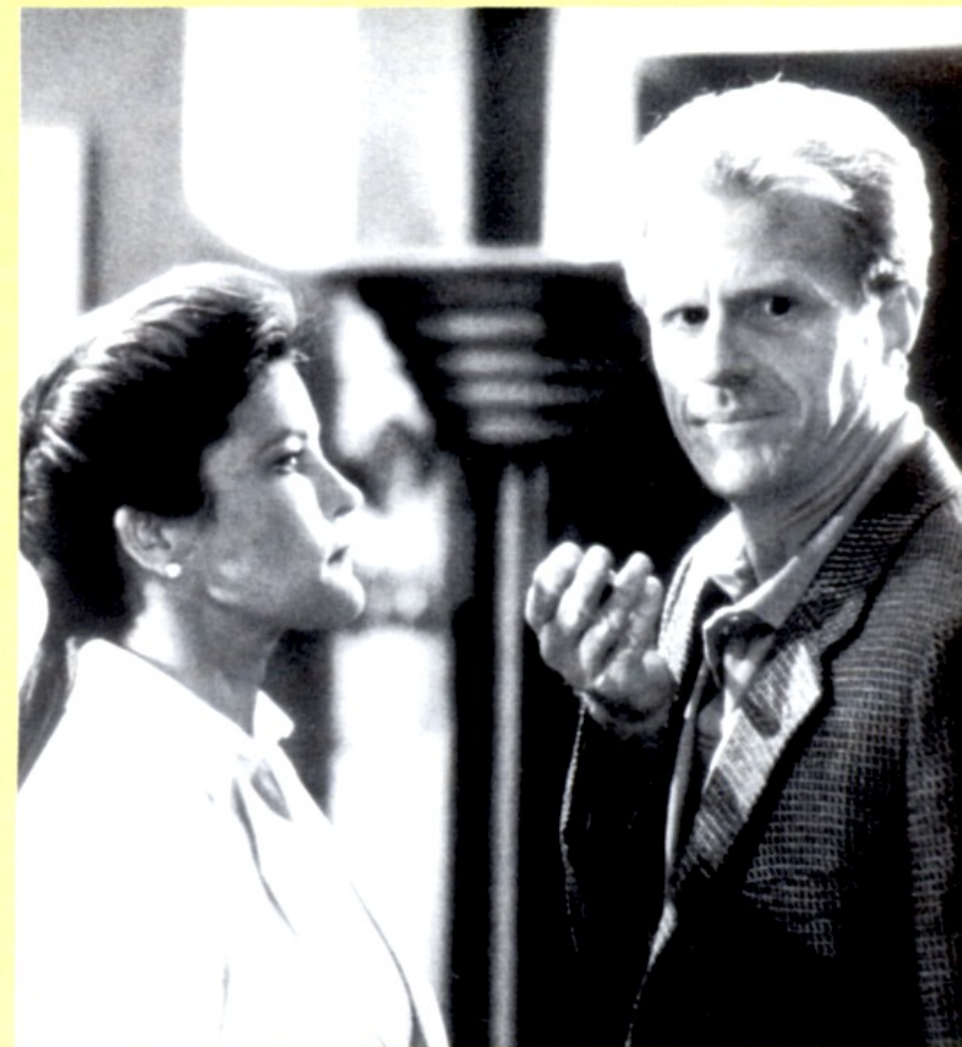
*By Anna L. Kaplan*

The two-part episode, "Future's End," which aired during November sweeps, marked a change for the writer/producers of VOYAGER. Noted Brannon Braga, who wrote the two scripts with Joe Menosky, "That was really, the turning point, when VOYAGER became a little bit more fun again. I think I speak for everyone here, in terms of the season. The show kind of started to rejuvenate, and we were doing much more what we wanted to do. It was a romp. It was intended to be."

Braga talked about the genesis of the two-parter. "Actually it started out as a four-part arc on Earth in 1996. The studio had some problems with that. They felt that it was too dangerous to attempt. The studio is not a firm believer [even] in two-parters. So we ended up reducing it to three parts, then two. I think it was a good idea, because it really made it a very taut and packed story line."

Noted Menosky, "Brannon has this little saying, 'Fun to write, fun to watch,' which is not a bad way to think."

Menosky noted that fans were disappointed that Sarah Silverman's Rain—who he termed "this late 20th century alterna-chick"—didn't get to beam aboard Voyager. It was an option considered but vetoed by Trek supremo Rick Berman, who was closely involved in the show's development. Noted Menosky, "Rick hated the idea. He just said, 'Forget it.' So we didn't do it. I think in retrospect, after the whole thing was done, Rick said, 'Maybe it would have been OK if we would have had her.' What people don't realize is that a lot of things



Janeway confronts Starling (Ed Begley Jr.), the hi-tech entrepreneur who has appropriated 29th century Federation

they wish they would see on the screen were duly considered, and fought over, until they were finally rejected and something else come up with."

Fans reacted positively to these episodes. The Nielsen ratings were 5.6 for "Future's End Part I" and 5.8 for "Part II," as opposed to, for example, the 4.7 achieved by "Remember," the last new episode to be aired. Some raised concerns over the timeline of the Eugenics Wars. From statements in an episode of the original series "Space Seed" which introduced the character of Khan Noonien Singh (Ricardo Montalban), as well as STAR TREK II: THE WRATH OF KHAN, the Eugenics Wars had been placed in the 1990's.



woman. She has no memories. She sees the Doctor and hears people talking about putting her into a temporal containment chamber to stop the Morilogium, the end of an Ocampan life. She recognizes her grandson Andrew (Christopher Aguilar) but does not recognize her daughter Linnis (Jessica Collins). She soon discovers she is married to Tom Paris, and that her daughter has married Harry Kim, the father of Andrew. When her temperature drops, it signals a jump to a previous time. She retains memories of her future, but has no memories of her past. Kes was poisoned by a chroniton torpedo which hit the ship during the "year of hell" while they were under continuous attack by the Krenim. The Doctor's treatment of her Morilogium reactivated the chroniton particles in her system, putting her out of temporal sync. Kes eventually gets readings from the torpedo that the Doctor needs to treat her. As he tries to save Kes, she continues to jump back in time.

Noted scripter Ken Biller, "There's a little bit of a mystery at the beginning about what's going on, but essentially it's a story about Kes moving backwards through time. Her memories begin at the moment of her own death, and she begins to accumulate memories as she moves backwards in time. She has no idea what her past is, and she has to put that together as she goes along. It's always a challenge to come up with a new and different time travel story. One of my favorite novels by Martin Amis called 'Time's Arrow' has as its narrator a man who is moving backwards in time. I thought it would be an interesting thing to try to do on STAR TREK. Kes is an interesting person to do it with. She has interesting physiology. It also has the fun of showing the audience some possible futures for some of the characters on the show."



Kes discovers that she and Paris are married and have a family in a possible future in "Before and After."

"You're in fine physical shape Lieutenant. You may go ahead and engage in this reckless activity."

—The Doctor

#### REAL LIFE ★★★

4/23/97. Production number 164. Stardate 50836.2. Teleplay by Jeri Taylor. Story by Harry Doc. Kloof. Directed by Anson Williams.

The Doctor has created a holo-family for himself, so that he can learn enough about family life to be more empathetic with his patients. He brings Kes and B'Elanna home for dinner, and they meet his perfect family, wife Charlene (Wendy Schal), son Jeffrey (Glenn Harris), and daughter Belle (Lindsey Harem). B'Elanna is quick to tell the Doctor, whose wife calls him Kenneth, that a perfect family does not exist. With his permission, she "tweaks" the program to allow for more random events in the behavior algorithms. There must be some peril on *Voyager*, so the ship encounters an anomaly, an astral eddy coming from a subspace distortion that literally rips the fabric of space apart (CGI effects by Foundation Imaging).

Robert Picardo as the Doctor is often very funny,

Noted Braga, "I hate to sound harsh, and I've taken a lot of flack from fans for this, but I really could care less about what was mentioned in an original series episode. What matters is what's dramatically interesting and fun now. How much fun would it have been to go back to Earth and have to explain to 98 percent of the viewing audience what the hell the Eugenics Wars are?"

"Did we think about it? Yeah. We just made a conscious choice not to address this. It was going to bog down the episode. When you make a decision like this, it's not out of ignorance, or the fact that we don't care about continuity. It comes out of the fact that you need to make some tough choices. We made the choice we don't want this to be about the Eugenics Wars. The fun of the episode is seeing the VOYAGER people in a society we all recognize as 1996. We wanted to see our folks walking along Venice Beach. We wanted to see our folks getting into trouble with contemporary people."

"Most of the audience, our research shows, are not hard-core fans at all. Most of the people who watch VOYAGER watch it once or twice a month, do not consider themselves fans, and would have no idea what it meant. Ultimately we have to just [accept] the fact that there are going to be those 150 folks on the Internet complaining."

Noted Menosky, "I grew up on first run [original series], and I just have trouble with being faithful to that kind of continuity. My feeling is, if somebody wants to put out some effort and figure out why this Eugenics Wars discontinuity exists, someone can. It wasn't our place to do that. At least, it wasn't our desire to do that. Again, my deep philosophical view on this is that our universe is Gene [Roddenberry]'s universe and the STAR TREK universe. I want to imagine—and I did when I was a kid—that my future is somehow STAR TREK. Once you take the position that you have to be faithful to something that was set up or mentioned in the sixties, when these guys didn't know how long the franchise would be going, or even that there would be such a

**“I could care less about what was mentioned in an original series episode. What matters is what's dramatically interesting and fun now.”**

—Producer Brannon Braga—



Robert Picardo's EMH, mobile thanks to a 29th century upgrade, with Starling—or is it Bill Gates?

was the rumor that was floating through the building. I think that people would have hit the roof if they would have done that, so maybe they just decided to leave it up in nebulous hyperspace. The point is, if they would have gone that route, then you would have had to come up with some theory about how history got screwed up. The records got destroyed, or something messed up the original dates."

Of course the only way to prevent such contradictions would be to never revisit the past. Said Menosky, "Maybe it would be better if we did everything possible not to go back. [But] it's a huge amount of fun." And it was just that, a lot of fun.

The Eugenics War wasn't the only time paradox raised by "Future's End." The episode posited Federation technology for sparking the '90s microcomputer revolution. But since Janeway thwarted Ed Begley as Starling from taking the crashed time-ship back into the future, it would have never crashed in the first place. Robert Picardo, the Doctor, had his own answer for that one. "Bill Gates is the guy that plundered the other alien ship that crashed, since the one that Ed Begley Jr. plundered now never happened." That is as good an explanation as any. □





The Doctor creates a perfect family, but Torres programs a bit of reality in a lesson about "Real Life."

but also conveys great depth of emotion. The two plots had a common thread, that of the daredevil, and the pain people who take unnecessary risks can cause to people they love.

Noted Robert Duncan McNeill "When STAR TREK doesn't emotionally back-off from a story, and doesn't necessarily have a clean, happy ending, I think it's so strong. That's what they did with the doctor story. It ultimately ended on a really sad and tragic note, and didn't give you any simple answers."

"That creature napping in sickbay is a dinosaur."  
—The Doctor

**DISTANT ORIGIN** ★★1/2

4/23/97. Production #165. Stardate not given. Written by Brannon Braga and Joe Menosky. Directed by David Livingston.

This episode begins from the point of view of aliens who appear to be investigating remains of what looks like a human. The remains are all that is left of Hogan on the planet from "Basics." The reptilian looking aliens, Gegen (Henry Woronicz) and Veer (Christopher Liam Moore), speculate about the advanced nature of a society that was not native to the planet, perhaps a space-faring society. Genetic testing reveals the presence of 47 genetic markers that Hogan had in common with the aliens. This helps prove Gegen's theory that his race came originally from somewhere far away. This "Distant Origin" theory is considered heresy by his race, the Voth, and the head Minister Odalla (Concetta Tomei) tries to dissuade Gegen from pursuing it. Instead Gegen and Veer take a ship out looking for Voyager, and beam onto the ship, taking Chakotay hostage.

Janeway and the Doctor, analyzing the hibernating Veer in sickbay, determine that the Voth are descendants of Earth's dinosaurs who survived and traveled all the way to the Delta

To his detriment, Voth scientist Gegn (Henry Woronicz) discovers his race had its "Distant Origin" on Earth.



# STAR TREK VOYAGER

## VISUAL EFFECTS

*Dan Curry oversees effects for both DS9 and VOYAGER.*

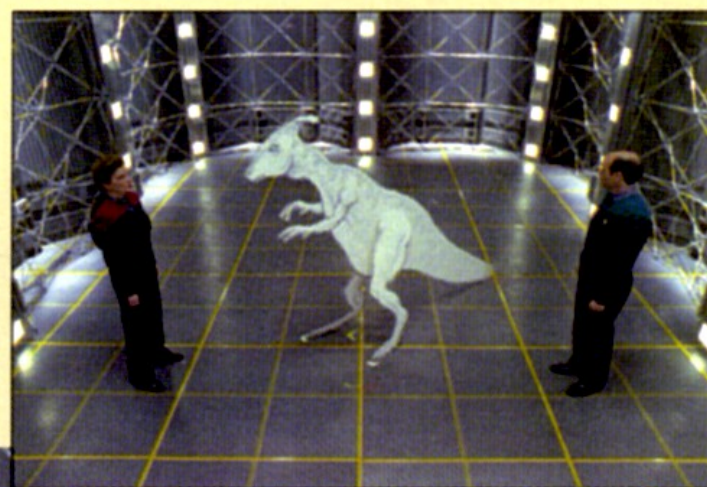
By Anna L. Kaplan

Visual effects producer Dan Curry has his hands full every season as he oversees the visual effects for both VOYAGER and DEEP SPACE NINE. Two teams are assigned to each of the series, with Ronald B. Moore and Mitch Suskin heading the teams for VOYAGER. This year, David Takemura came on board after finishing work on the feature film STAR TREK: FIRST CONTACT, and led a team alternating between the shows.

When supervisor Mitch Suskin needed some large dinosaur models for a scene on the holodeck in "Distant Origin" between Captain Janeway (Kate Mulgrew) and the Doctor (Robert Picardo), Curry made the mock-ups by drawing on foam core sculpted by Jordu Schell. "That way the director

and the actors would have something to relate to on the set as a reference," he said. "Their sight lines would be good, and we'd have a reference when we replace it with the detailed miniature dinosaurs."

Curry was also responsible for the lava flow and erupting volcanoes in "Basics Part II," as well as working closely with visual effects supervisor Ron Moore and coordinator Art Codron on the Voyager landing and other effects. Curry designed the creature in the cave, which was sculpted by the Todd Masters Company and rendered CGI by



Reviewing saurian evolution on the holodeck in "Distant Origin," CGI by Foundation Imaging. Above: Filming on the set with the live-action mock-up and Kate Mulgrew and Robert Picardo.





Quadrant. Gegen, arrested for heresy and placed on trial, presents Chakotay and data from Voyager to Odalla as proof of his theory. Odalla, on the Voth city ship which has pulled in Voyager, tells Gegen to recant, or they will destroy Voyager and place its crew in a detention colony.

Co-scripters Joe Menosky and Brannon Braga used Galileo's trial by the Catholic Church as the inspiration for this episode. Noted Menosky, "The thing that's very unique about this episode is that we have a teaser and one full act without any of our characters in it, from the point of view of the aliens. Even when our people come in, it's taken from the aliens' point of view for a long time, until everything hits the fan. It's as if Chakotay were on trial along with Galileo. Robert Beltran was just awesome in it. His scenes, the courtroom scenes, I think are just really wonderful."

Menosky felt the show captured the flavor of NEXT GENERATION. "It felt as close to TNG in spirit, as anything I've ever been involved on, since I've been writing for VOYAGER, frankly closer to the spirit of the kind of the best TNG's than a lot of TNG's I've done. What was really fun about this episode was basically creating a culture, and all the little sort of texture details, knowing that we might not ever see these guys again."

Noted Braga, "That show I'm very proud of. I thought it turned out great. It looks great. Great effects."

Third season consultant Michael Piller, who co-created the series, sent a memo to Menosky that said, "The best VOYAGER script I've ever read."

Visual effects supervisor Mitch Suskin noted, "There are a couple of [alien] ships in the show, a lot of shots of these enormous ships. There's an effect that was established in ["Threshold"] which is the episode where they're experimenting with transwarp. We're just going back to the transwarp effect. These people have technology where they travel in transwarp, so we see them come out of transwarp a few times. We see a cloaking effect, and the Voyager gets beamed inside of their enormous mother ship." The Voth city she was said to be one of the biggest ships ever created for STAR TREK.



Adding volcanoes to live action footage of the Voyager crew shot at Lone Pines (above). Curry used actual footage of real lava for lava effects (below), plate photography on left, composite effect on right.



#### Foundation Imaging.

Noted Curry, "We created the lava streams by carefully cobbling elements of real lava, and manipulating it into the perspectives that are appropriate, working with compositing editor Don Greenberg at Digital Magic. I electronically air-brushed very soft mattes so I could feather different pieces of lava together, hiding the seams with smoke, either CO<sub>2</sub> or liquid nitrogen. I think that gives the lava sequences a reality that I don't think we could have obtained with the more traditional synthetic lava techniques."

The actors were shot at a Lone Pine location. "The volcanoes were matte paintings," he said. "Then we took pieces of lava that were shot at night in Hawaii. Because there is a great contrasting ratio between the black night and the bubbling lava, we were able to isolate the glowing lava, then key it into our volcanoes. There's one shot where we see our people running and lava trickling through the rocks. I traced where I

wanted the lava to go and then we'd matte it into little windows, so it had the natural look of trickling around the rocks, with-steam. Those were accomplished in a very 'painterly' way, working with compositing editor Don Greenberg at Digital Magic."

Curry is involved on every level of both TREK series. "Some shows I'm very hands-on and very involved, and other shows less so," he said. "I'm also responsible for directing the second unit for both series. I enjoyed [DS9's] 'Let He Who Is Without Sin...' It was fun because it was directed by Rene [Auberjonois], who is a friend. It's fun to work with him. I did several matte paintings that

were deftly composited by Steve Fong at P.O.P. One was a shot of a twin sunset. Some of the matte shots I do at home on Photoshop. We all take work home. Sometimes we'll do story boards at home. If I'm doing a physical painting I like to do those at home, because I have a studio with everything there and it is easy to work without distractions." □

Dan Curry (r), who oversees all the effects work on STAR TREK, with NEXT GENERATION's Levar Burton.



Dammar (Kenneth Tigar) meets Paris and Torres at the beginning of his attempt to capture Voyager.

"Our entire crew will be gone in 18 hours. Tell me that doesn't put a knot in your stomach."

—Captain Janeway

#### DISPLACED

★★★1/2

5/7/97. Production number 166. Stardate 50912.4. Written by Lisa Klink. Directed by Alan Kroecker.

Paris and Torres, who are arguing in a corridor, are interrupted by the sudden arrival of a humanoid alien. He says he is Dammar (Kenneth Tigar), from Nyria 3, and has no idea how he got onto Voyager.



The puzzled captain soon discovers that Kes is missing, having left the ship at the moment of Damar's arrival. Thereafter at regular intervals another member of the crew disappears and a confused Nyrian appears. Torres investigates the phenomenon, looking for a wormhole or other natural occurrence. But before long, Chakotay is left with only the smallest crew to run Voyager.

The result is a well-written and well-executed mystery.

Noted scripter Lisa Klink, "We discover that it wasn't quite as innocent as it appeared to be, and that we're captives. Then it's [the] adventure of how we're going to get out. I really wanted to do an ensemble story that was a little more plot-driven, because a lot of my stuff has been very character-driven."

**"There are going to be some changes around here. All of the Maquis are in line, and about 25 of the Starfleet crew are with us."**  
—Chakotay

#### WORST CASE SCENARIO ★★★1/2

5/14/97. Production number 167. Written by Kenneth Biller. Directed by Alexander Singer.

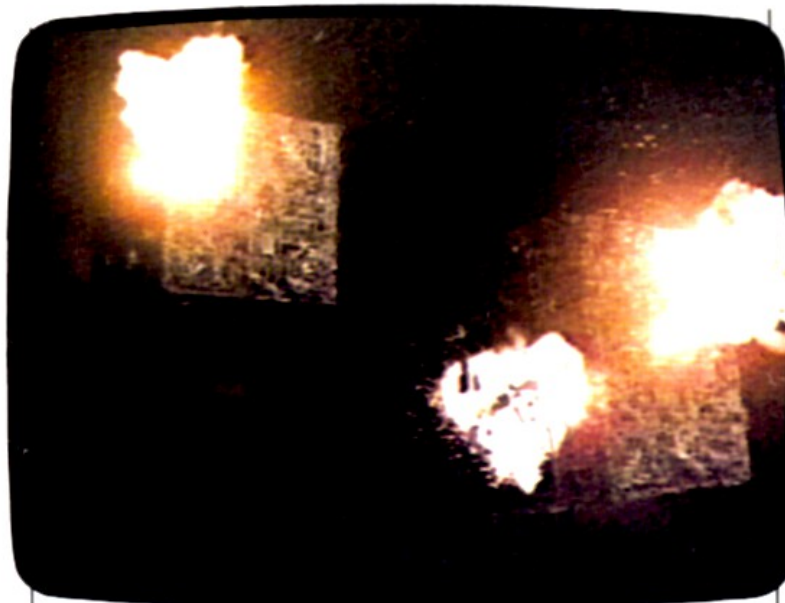
B'Elanna is approached by Chakotay, who lets her know that many of the Maquis and some of the Starfleet crew are ready to take command. Is she in or out? On the bridge, after Janeway leaves in a shuttle, Chakotay gives the signal and a mutiny begins. B'Elanna has to shoot Kim. The officers are placed in the brig, the rest of the crew taken to a cargo bay, where Chakotay, along with Seska (Martha Hackett), and Paris, are trying to convince them to join Chakotay, who promises to get them home by any means possible.

It's all a holodeck training program, written by Tuvok for Starfleet personnel which he planned to use to train them in case of a Maquis mutiny when the crews first came together. But Tuvok discovers that Seska has booby-trapped the program; he and Paris are stuck in the holodeck with the safeties off, and Seska trying to kill them.

This episode was meant to be a lot of fun, and it was. Seska is back as a Bajoran with a different hairdo and a Maquis uniform that looked terrific. Chakotay's speech about abandoning Federation rules to get home in any way possible made a lot of sense. The episode was a reminder of all the possibilities for conflict the writers lost when they blended the two crews together so easily.

Noted scripter Ken Biller, "This is maybe my favorite script of all time. I won't say it's an out-and-out comedy. It ultimately has some serious jeopardy to a couple of the characters, but it's a comic musing on the creative process. It operates on a lot of different levels. It's a little inside stuff about the creation of the show, the process of writing for STAR TREK, and the interaction between the actors who we write for, and the writing staff. It was a lot of fun to write, and I think really shows off some of the actors in our cast who are very strong with comedy."

**Something is destroying the Borg, and Voyager holds the key to the Collective's survival in "Scorpion."**



**Seska and Chakotay masterminded a mutiny, until they have a falling out. But Seska's dead, isn't she?**

**"If and when we do engage the Borg, I'm confident that we'll be ready. I have faith in each and every one of you. Let's do it."**

—Captain Janeway

#### SCORPION, PART I ★★★1/2

5/21/97. Production number 168. Stardate 50984.3. Written by Joe Menosky and Brannon Braga. Directed by David Livingston.

Voyager discovers that the Borg have captured one of their long-range probes. The data it transmitted shows that the ship is headed right into Borg territory. Their only hope is a corridor free of Borg which they call "The Northwest Passage." This space is filled with gravimetric distortions and a string of quantum singularities. The Doctor has gained knowledge from the Borg corpse they picked up in "Unity." He has discovered that the Borg inject nanoprobes into whatever they are trying to assimilate. The nanoprobes begin by attaching to blood cells. The Doctor believes he may be able to stimulate an immune response to slow down the probes. Janeway struggles with the knowledge that they will face the Borg. She has been spending some time on the holodeck with Leonardo da Vinci (John Rhys-Davies), and Chakotay has offered her his support.

Voyager encounters severely damaged Borg cubes, and Janeway sends Chakotay, Kim, and Tuvok to investigate. Transporting to one of the cubes, they find dead and dying Borg, as well as an opening into an organic vessel, the vessel that has destroyed the Borg. The Borg's database shows that the Borg have been hunted by species 8472, which they are unable to assimilate. "The Northwest Passage" is the area through which 8472 is entering our galaxy, which is why it is free of Borg. That escape route for Voyager is now cut off. The Doctor figures a way to reconfigure Borg nanoprobes so that they can assimilate 8472. This information could give the Borg a weapon to save themselves. Captain Janeway, determined not to turn around, proposes cooperating with the Borg. She will give them the Doctor's research after they give Voyager safe passage through Borg territory. As the episode ends, Janeway is inside a Borg cube, which is racing away from species 8472 with Voyager in tow.

This excellent episode gave us everything from a new alien race, lots of Borg and one of the most touching interpersonal moments of the series, when Janeway realizes Chakotay does not agree with her plan. The peril came from every direction.

Noted Jeri Taylor about Mulgrew and Beltran, "Weren't they good? I felt that the actors more than rose to the occasion. They really liked the idea of that conflict and how it would test their friendship, and they really poured themselves into it. I think it was one of the best scenes we've ever had."

The episode relied heavily on CGI for the Borg and species 8472. Noted Taylor, "That was one of our experiments with computer-generated graphics. We're more and more happy with the kinds of things we're able to get with CGI, and fortunately for a price that we can afford."

See "Visual Effects: 'Scorpion Part I,'" page 95.

risk that they might run into some. Just keeping the door open."

Said Taylor of Lien's departure, "The studio felt that we had too many characters. We have nine, and then we would have ten. If there was a character that was not working, it was probably hers. These things are never cut-and-dried. It's never one thing. I think Jennifer had a wish to move on, and that coincided with some thinking here. There has not been any rancor or unpleasantness about it. I am a staunch fan of hers. I think she's an exceptional actress. I know she will go on to a wonderful career. She is beautiful and talented, and I will miss her very much."

The second episode of the season will be "The Gift," dealing with Kes' departure. She will leave in such a way as to make guest appearances possible in the future. The third episode, as yet untitled, will be a Chakotay show by Ken Biller. The fourth will continue the story of Tom and B'Elanna, an episode written by Taylor. "That will kick them into yet another level," she said. "They have spent the last season dancing around each other, and keeping each other at arms length, and we're going to have them take a major step forward." The fifth show will feature the new Borg cast member. Later will come an episode in which the Doctor has to deal with a mentally unbalanced hologram.

The last stretch of season three episodes, from "Distant Origin" through "Scorpion Part I" convinced many viewers that VOYAGER is now on the right track. The high ratings of the finale indicate that increasing numbers of people are turning the show on. THE NEXT GENERATION blossomed during its difficult third year. DEEP SPACE NINE's season four was one of TREK's best. It looks like VOYAGER will follow in the footsteps of other series and begin to flower this year. □

**Janeway has a vision of her father (Len Cariou) in "Coda," another "it's dramatic but it's only a dream story" cheat.**







Peter Crombie (above) plays Frankenstein's monster and Greg Wise plays the vampire (below), in makeup by Oscar-nominee Greg Cannom.



# HOUSE

## NBC-TV updates the

By James Van Hise

While the original **HOUSE OF FRANKENSTEIN** was a monster mash in which Dracula, Frankenstein and the Wolfman circled each other in a melodramatic cinema pavane, the 1997 TV mini-series just conjures up the name and allows the Frankenstein monster to lead the way.

Airing over two nights in November on NBC, the film is

and flying vampires," said Cannom. "We had to do it. It was just too much fun to turn down."

Executive producer David Israel, who wrote and produced **PANDORA'S CLOCK**, referred to the classic original film as "an old Universal movie, which has very little to recommend it." Universal selected the title from their library for mini-series treatment after the success of



directed by Peter Werner (**ALMOST GOLDEN: THE JESSICA SAVITCH STORY**) with an original teleplay by J.B. White (**THE BEAST**). The film stars Adrian Pasdar, Greg Wise, Teri Polo, and Miguel Sandoval. Peter Crombie (**Crazy Joe Davola** on **SEINFELD**) plays the Frankenstein monster. Special makeup effects are by two-time Academy Award winner Greg Cannom.

Cannom doesn't usually work in television. "It was really fun to be able to do a Frankenstein like the real character, plus all the werewolves

**THE BEAST**, and called in Israel to produce.

Though the Frankenstein monster is the character of the Mary Shelley novel, White's script is contemporary and downgrades both Dracula and the Wolfman to a generic vampire and werewolf. Eighty percent of **HOUSE OF FRANKENSTEIN** was shot in and around Los Angeles on practical locations, including some exterior filming at the Ennis-Brown House, a residence designed in the 1920s by Frank Lloyd Wright (and part of which was used in **BLADE RUNNER**, representing the mansion of Crispi-



# OF FRANKENSTEIN

e Universal horror classic into a mini-series.

an Grimes (Greg Wise), the master vampire.

Wise is a British actor (SENSE AND SENSIBILITY), who nonetheless portrays Grimes as an American. Wise explained how his approach is both similar to, and different from, what has come before. "I think the primary root of it is that he has to assimilate into the society. That's why I'm playing an American. We've given him a very small scar and darkened my eyes using lenses, so I don't think it's too out of the ordinary. For a vampire to survive, he has to be able to fit within the society he finds himself in."

Grimes can transform himself into an inhuman bat-monster, but there is a part of him that retains what once made him human. Noted Wise, "This piece looks at the period of his existence when he's getting tired. It's looking at the existential question of why we're here. His story becomes a morality tale. [He discovers] we're here to love and be loved. He's a terrifically lonely man. I think that's one of the more interesting ideas, that if you have been around for so long, nothing excites you anymore. You've said it all, you've done it all, you've seen it all."

Grimes' inamorata is Grace (Terry Polo), who gets bitten by Grimes' werewolf protector and starts to change herself. "When she rebuffs him at the end, he stops his existence," said Wise. He throws himself into fire. He kills himself because he realizes there is no point in walking this Earth without love."

Cannom had fun working on Grimes' bat transformation, a being which brings to mind the Man-Bat of BATMAN fame. "I wanted to create something for TV more elaborate than some-

**"There's always room for a contemporary interpretation of a classic tale," said Pasdar, "from Shakespeare up to Bram Stoker and to Mary Shelley."**

one would normally do," said Cannom. "Because this was a flying bat-creature, a fallen angel type of thing, we wanted to really do a spectacular suit, but still keep it within limits for TV. Miles Teves designed the creature. He designed ROBOCOP and LEGEND." The human-sized vampire bat not only has a bat-like head, but huge wings as well, suspended from a helicopter for the flight sequences. Hand-held controls make the movement of the wings.

Into this mix is thrown the Frankenstein monster, who is found by Grimes and originally brought to Los Angeles to be featured in his new night spot: The House of Frankenstein. The monster is sympathetically played by Peter Crombie. Crombie had to sit through a two-hour makeup application process which completely hid his features under a pliable latex mask. Unlike other versions of the Frankenstein monster seen in the past, this one isn't a lumbering menace. "He actually turns out to be kind of a good guy, a hero," said Crombie proudly. "What he really wants to do, like ET, is to get home, back up to the ice flows up north. It becomes a revenge mission for the creature to get Grimes, who ends up teaming up with the lead detective, played by Adrian Pasdar."

Even though this version of the Frankenstein monster is supposed to follow more close-

ly the description in the Mary Shelley novel, Crombie admitted that they did have to back-off a little since the production was being done for television. "Part of the description is that the skin is very translucent—you can see through layers of it, to see veins and arteries. And to a extent you get some of that with this. An undead sort of look. I think the whole idea is that it's much less of a monster, and much more of an innocent, an outcast, just a very vulnerable being, who is much more real emotionally, than the more traditional monster. That's what I'm shooting for."

Finding his way through a mystery which leads to the monsters is Adrian Pasdar, who portrays haunted police homicide detective Vernon Coyle. Pasdar's previous genre appearance was as the lead in Kathryn Bigelow's revolutionary turn on the vampire mystique NEAR DARK in 1987. Pasdar was attracted to this role in a modern horror film because he felt that it avoided the commonplace. "NEAR DARK was similar to this in a way because we dealt with vampires, but not in a gothic sense with robes or garlic or anything. This is a little more traditional in terms of the approach to monsters, vampires in particular."

The character Pasdar plays, Vernon Coyle, isn't meant to be an unusual man, but instead is a man forced to make unusual

choices. As Pasdar observed, "He's your average cop. What's interesting is having an ordinary cop confronted with an extraordinary situation. We tried to cut the dialogue down to as minimal as we could and it's been effective in establishing the fact that it's a realistic approach. He's by the book and then gets confronted by a monster that you have to throw the book away and deal with a little more abstract solutions."

In describing why a modern interpretation of an old idea can be both interesting and important, the actor stated, "There's always room for a contemporary interpretation of a classic tale, from Shakespeare up to Bram Stoker and to Mary Shelley. There's room for both interpretations. I think it's interesting to watch a well-done classic. I think it's much more difficult to do [it] contemporary." □

Adrian Pasdar, the star of NEAR DARK, plays Vernon Coyle, the detective on the extraordinary case.





Disney's

# ROCKETMAN

**A family adventure comedy about the first manned flight to the Red Planet.**

By Scott Tracy Griffin

Mars, the Red Planet, has long fascinated mankind. From the worshipful observations of ancient Babylonians to the dire prediction of tentacled invaders by novelist H.G. Wells, the fourth planet has captured our attention and sparked our imagination. The current Mars missions, Pathfinder and the Global Surveyor, are the culmination of centuries of interest, heightened by NASA's 1996 announcement of the discovery of fossilized life. Walt Disney Studios hopes to capitalize on the wave of Marsmania in **ROCKETMAN**, a family adventure-comedy about the first manned mission to Mars, which opened nationwide October 10.

"Wouldn't **APOLLO 13** have been funny if Tom Hanks played a half-wit, a guy who's not all there?" said writer Craig Mazin of the script's inspiration. "A goofball in space," added his writing partner, Greg Erb. The two came up with this idea while brainstorming movie ideas over pizza.

Based on Mazin's experience in advertising, the two decided that the best way to create



Wrong way astronaut Fred Z. Randall (Harland Williams) with director Jon Turteltaub, shooting Mars in Moab, Utah to comic effect.

a marketable script was to first conceive a viable ad campaign. "How do we sell this?" "That should inform decision-makers of how to create movies," said Mazin. "The one tag line for this movie, that was innately marketable, was 'a goofball in space,'" added Erb.

Mazin, an ad copywriter for Walt Disney Studios, ran the idea past his boss, Oren Aviv, senior vice president, and marketing/creative director of Buena Vista Marketing. Aviv recruited Jon Turteltaub (director

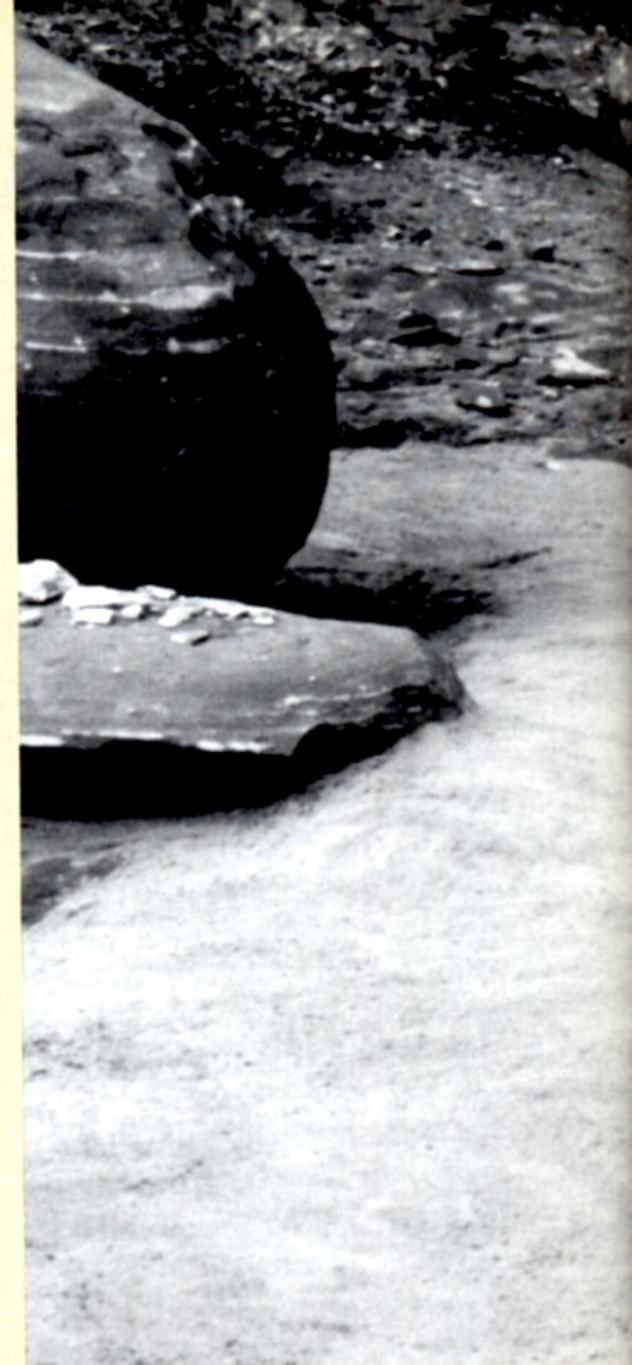
of **PHENOMENON** and **WHILE YOU WERE SLEEPING**) to help executive produce the film, and the two used a golf outing to sell the concept to producer Roger Birnbaum, head of Caravan Pictures.

Mazin and Erb were commissioned by Birnbaum to write the script. The pair, friends from their days at Princeton, had never written a feature film, but the submitted script drew immediate approval from the studio which put the film on the development fast track.

"It's been a couple of generations since **THE RELUCTANT ASTRONAUT** was made," said Birnbaum, "and the timing was right, with the real Mars mission coming

to fruition, to develop this story about an unlikely astronaut who winds up going on the first manned Mars mission."

In **ROCKET MAN**, the "goofball in space" is geeky software designer Fred Z. Randall (Harland Williams), who is recruited via a string of unusual circumstances to run the mission's computers during the flight to Mars. Undergoing rigorous astronaut training, Randall proves he has the "Right Stuff" in sequences parodying that film; **ROCKET MAN** also



BLAZING SADDLES campfire scene, an homage done Martian style.

contains sight-gags satirizing nearly every space film ever made, from the moon landing to **ALIEN** to **BATTLESTAR GALACTICA**.

Randall has to overcome the diminished expectations of the mission control team, his commander and fellow astronauts, and his own disbelieving family, but emerges a full-fledged space hero after rescuing his crew during a Martian sandstorm. Williams, a standup comedian, assumes his first lead role as Randall, following supporting roles in the comedies **DOWN PERISCOPE** and **DUMB AND DUMBER**.

Receiving a copy of the script from his agent, Williams immediately recognized the story's comedic appeal. After viewing Williams' tapes, a lunch meeting, and attending one of his Laugh Factory performances, the producers knew they had found their man. "We didn't need a star; we needed the right person," said Birnbaum regarding the gag-laden script. Williams proved a proficient actor, up to the demands of the script's wacky sequences as well as its serious, touching moments.





Astronaut (William Sadler) has trouble breathing while tethered to William's oxygen line. Right: Roy Forge Smith's Martian lander.

"Harlan has a lot of acting chops, as well as being very funny," said director Stuart Gillard. "Some standup comics may be funny, but they can't act, and they certainly can't play heroic, or tender moments, or adventure moments, but Harlan was really terrific."

Williams is joined by a strong supporting cast including William Sadler (POLTERGEIST, THE LEGACY pilot) as Commander "Wild Bill" Overbeck, in full William Shatner manque mode as the stuffed shirt captain of the Aries mission; Jessica Lundy (NBC's HOPE AND GLORIA) as serious-minded Mission Specialist Julie Ford, who is initially cool to Fred's infatuation, but is won over by his sincerity; and two-time Emmy Award winner Beau Bridges (OUTER LIMITS "The Sand Kings") as seasoned veteran astronaut cum mission controller Bud Nesbitt.

Completing the cast as "Ulysses, the Space Chimp" is Raven, a three-year old simian in her film debut. Trained by David Allsberry of Boone Narr's Animals for Hollywood, Raven was stunt doubled by 32 1/2 inch actor Verne Troyer in a

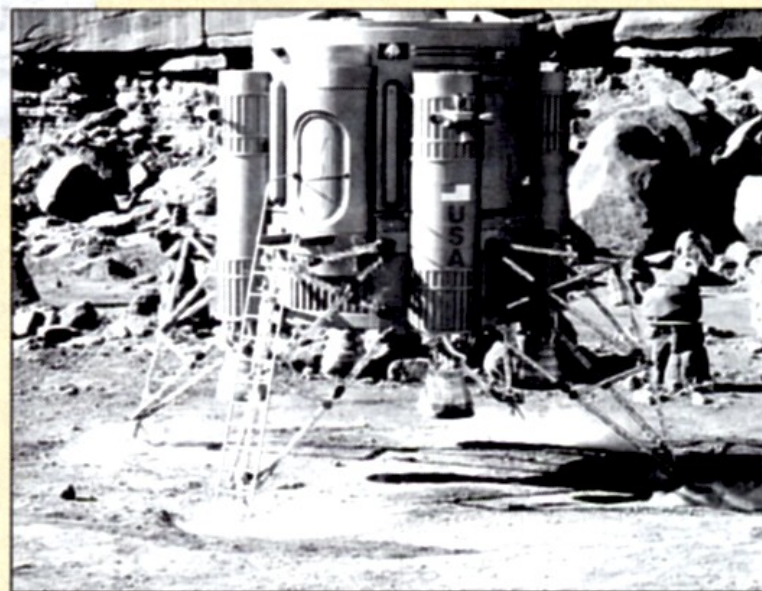
chimp suit designed by Dreamland EFX.

"I like to reuse actors," Gillard said of his reunion with Bridges and Sadler, whom he directed in SAND KINGS and POLTERGEIST, respectively.

"As a director, it gives you a real shorthand when you work with them a second time. You know how they work, they know how you work, and the dialogue becomes much easier between actor and director."

Gillard feels comfortable with the science fiction genre, with experience that includes writing and directing TEENAGE MUTANT NINJA TURTLES III, directing several episodes of THE OUTER LIMITS, and a season as head writer and story editor of MORK AND MINDY. "NASA was extremely cooperative, coming off APOLLO 13," Gillard said of the venerable space agency's involvement. "Our timing was perfect, because APOLLO 13 had been such a good experience, it was practically a NASA recruitment film."

The production filmed on location in Houston, seamlessly blending studio sets with the



of the film.

Production designer Roy Forge Smith was responsible for softening the NASA hardware's often hard-edged, military appearance to enhance the movie's comedic sensibility. The Aries mother ship is a modified space shuttle, rather than a traditional rocket; most of the other equipment, including the "Pilgrim" lander and the Mars rover are revisions of existing designs. Among Smith's most impressive accomplishments was the faux mission control room that provided the NASA controllers working as extras with a strong sense of déjà vu. For the Martian exteriors, the production moved to Moab, Utah.

"We hit Mars on the head," Gillard said, "because Moab matches the photographs from Mars exactly. If you believed in conspiracy theory, you'd swear [NASA] went to Moab and shot

ROGER BIRNBAUM, PRODUCER

**"It's been a couple of generations since THE RELUCTANT ASTRONAUT was made and the timing was right with the real Mars mission coming to fruition."**

Sonny Carter Training Facility; the real-life astronaut hangout, Outpost Tavern (renamed Blast Off Bar); and Johnson Space Center locations like Rocket Park, Building 9's spacecraft simulators, and the cavernous thermal vacuum chamber inside Building 32. NASA astronauts, mission controllers, and equipment were used for atmosphere in the production, and the principal actors attended space camp in Huntsville, Alabama, to further heighten the authenticity

the [Pathfinder] footage."

Though Moab's eerie terrain (augmented by colored filters and CGI features like giant craters, mountains, and volcanoes) provided an authentic double for the Martian terrain, Gillard and crew faced a special challenge in recreating a Martian sandstorm for the movie's pivotal sequence. "Sandstorms on Mars envelop the planet; they're thousands of miles across," said Gillard. "To accomplish that in Moab, we had five jet airplane engines mounted on huge trucks, blasting dust into the air."

"It was incredibly difficult to recreate that properly," he continued, "We were all in full suits, wearing GoreTex, dust masks, and goggles. Communication was almost impossible with the screaming jet engines, but we were able to fill the air with red dust and obliterate the sky. You can't use visual

effects to take the blue out of the sky with dust blowing and people walking through the scene. It was a monster to pull off."

Additional CGI effects were used to create the unearthly Martian skies, with their orange-ish glow fading into the blackness of space.

Another challenge on the tough shoot was mounting the rocket on a complicated gimbal arrangement to film the climactic "crash and burn" sequence.

One element of Mars that the production did not attempt to replicate is Mars' gravity, which is only 60% of Earth's. "We obviously had to play with gravity, because we didn't want to shoot the whole movie weightless," said Gillard, "so we have the conceit, as in 2001: A SPACE ODYSSEY, where there is a gravity device that allows the actor to experience gravity dur-

continued on page 126



# Fairy Tale: A True Story

**Director Charles Sturridge crafts an elaborate film fantasy from a real life tale.**

*By Dennis Fischer*

In 1917, two young girls took photographs of what they claimed to be real fairies, which a couple years later were brought to the attention of E.L. Gardner who in turn took them to Sir Arthur Conan Doyle, creator of *The Lost World* and *Sherlock Holmes*. Doyle published the photographs as well as an article about them in *Strand Magazine* and later wrote a book, *The Coming of the Fairies*, extolling the extraordinary reality of the Cottingley photographs together with other observations on psychic phenomena. This led to the two young girls becoming internationally famous, but as public attention became too intense, both young women became expatriates who spent much of the rest of their lives being asked about this famous hoax. Seen today, the photographs are transparent fakes, but the fact that they were achieved without typical camera tricks such as double exposure and that the girls themselves were young and inexperienced photographers who had borrowed their father's camera led many to declare them to be genuine.

Director Charles Sturridge (ARIA; *GULLIVER'S TRAVELS*) has fashioned an elaborate filmic fantasy from this real-life tale. The story initially attracted the attention of co-producer Albert Ash who approached his friend Tom McLoughlin about turning the concept into a mo-



Harvey Keitel as Houdini with Florence Hoath as Elsie Wright and Elizabeth Earl as Francis Griffith (r), whose photos of fairies created a world-wide sensation.

tion picture. They took it to producer Wendy Finerman (FORREST GUMP), who brought in Ernie Contreras to write the screenplay. At one time it was set to go with another director, but Finerman contacted Sturridge to direct while he was working on *GULLIVER'S TRAVELS* in January of last year.

What intrigued Sturridge was Conan Doyle's connection to the tale. "What I didn't know was Houdini's connection with it," said Sturridge. "That was really where I started to do my research and began to see there was a great film to be made out of the subject." English director Sturridge tracked down the house where the girls had lived and found the son of Elsie Wright, played in the film by Florence Hoath. The son gave

Sturridge access to all of Elsie's notebooks, papers, the family photograph albums, and her autobiography.

Sturridge did an uncredited rewrite of Contreras' script. He concentrated on telling the story of two girls who did something on their own to convince their parents that they were telling the truth about the existence of fairies, who then found that incident pushed into the public arena by a mixture of luck, coincidence, and the energy of E. L. Gardner who took the photographs to Doyle.

Peter O'Toole worked with Sturridge on *GULLIVER'S TRAVELS*, and the director felt he would be just right for the part of Doyle, who was a tall, patrician, successful upper middle class Englishman, a slightly militaristic type. For Houdini,

Sturridge selected Harvey Keitel, who had been previously cast in the role for Robert Altman's unrealized version of *RAGTIME*.

To find the film's child stars, newcomer Hoath and Elizabeth Earl as Frances Griffiths, the filmmakers searched the country to find two young girls who were closest to the original characters. Sturridge found them both to be very instinctual players who easily identified with the two girls. "This is not a story made up by adults," said Sturridge. "It was literally created by two children, and they loved the idea of that. They felt very close to the two girls, and I was able to tell them a lot of about the actual girls and information to go on."

For Sturridge the driving force behind the film was people's love of magic. "I mean magic in its broadest sense," he said. "In the film you can see that both encompasses the magic of storytelling, like *Peter Pan*, the theatrical magic of Houdini, the real magic, if you like, that the girls laid claim to, and the magic of cinema itself. Perhaps, as a race, one of our oldest obsessions is our desire for there to be something beyond the circle of light at the edge of the fire as we sit around to tell stories to each other. We need to feel that there is something beyond what we can actually see with our own eyes, and this need for there to be something more embraces all different sorts of belief and hope."





Earl with a fairy of her imagination, CGI effects supervised by Tim Webber for Sturridge, the team behind the TV miniseries GULLIVER'S TRAVELS.

**“We need to feel there is something beyond what we actually see with our own eyes, and this need embraces all different sorts of belief and hope.”**

For Sturridge, the real challenge of the film was to make the girls' hoax seem real to the audience. “I felt our job as filmmakers was to create a wholly believable group of magical flying creatures—fairies—that could do everything that one would expect of a real fairy,” he said. “There was a considerable special effect challenge in creating that.”

Early on, FAIRY TALE lets us know that the fairies really do in fact exist. It is a challenge to the audience to consider what they believe to be true. One of the most impressive cinematic aspects of the film is its exhilarating shots of flitting, flying fairies who possess a complete freedom in their aerial environment.

“I wanted to find a way to present that that would be as we all imagine it,” said Sturridge, who tackled the project after the effects heavy GULLIVER'S TRAVELS with the same effects supervisor, Tim Webber.

“Part of the excitement of creating visual images with the technology that is now available to us,” observed Sturridge, “is that with a bit of guile, you can present anything you can think of. It wasn't easy and there were some areas we struggled with for weeks to find a way of doing, but slowly we'd piece together a way of doing it, for the solution has to be practical in both an economic and physical sense.

We were able to get as close as I could imagine to that sense of creatures who could fly as we could clumsily maneuver underwater for 40 or 50 seconds.”

Besides the fairies, digital effects are also used to help create the era. For a shot of Houdini dangling off a building in front of a crowd of 5,000 people in London of 1917, Webber digitally blocked out all elements of the modern skyline and created one appropriate to the film's time period. Sturridge praised Webber, noting, “What distinguishes him, I think, is that he is prepared to take risks. Effects is a very costly and nerve-wracking business because things have to work, there can be no error, and yet each time one starts out with an idea, one wants to extend what was possible before. We were constantly going into uncharted waters and yet we couldn't afford to make mistakes. You need a mixture of

Hoath shows delight in her fairy companion. Sturridge insisted on the highest effects verisimilitude to make the girls' vision seem real to an audience.



experience and bravery to be able to do that, and also ruling that, a sense of what is dramatically vital for the story. Tim's ability to steer through those three important needs is quite exceptional.”

FAIRY TALE also hints that it is the harsh realities of the world that prompts people to seek succor in fantasy, whether it be in the form of alien photographs or fairy photographs. “The enormous, terrifying casualties of the First World War left people all over the world facing enormous personal loss, death on a scale that we as a civilization hadn't really encountered before,” said Sturridge.

FAIRY TALE employs a top-flight technical crew behind the camera which help give the film its lush look. It is sumptuously photographed by Michael Coulter (SENSE AND SENSIBILITY), features detailed production designs by Michael Howells (ORLANDO), maintains a spritely pace courtesy of Peter Coulson's editing, and features a romantic score by Polish composer Zbigniew Preisner (RED, WHITE, and BLUE).

The fairies in the film remain on its periphery for all their wonder. Their magical look was created by production designer Michael Howells with crucial assistance from costume design-

er Shirley Russell, and with hair and make-up supervisor Peter King adding his own special touches. They are spritely rather than wispy, presented in earthy colors yet, in the words of Russell, “with a splash of magical iridescence and sparkle.”

Noted Sturridge, “One of the odd things about fairies is that it's a very common image, and by common, I mean everyone recognizes the same thing. If you ask people, as we did when we were auditioning children, to draw a fairy, everyone tended to draw the same thing. We wanted the fairies to be instantly recognizable as the creature that you knew about and half suspected might exist when you were a child.”

FAIRY TALE is a co-production between the Motion Picture Group of Paramount Pictures and Mel Gibson's Icon Prods., with Gibson adding a special grace note at the end. The end result caters to people's hunger for magic to be true. “I like films to be like a box of surprises in which people come away with much more than they expect,” said Sturridge. “The magical story of the girls is the core of what I hope will bring people to the cinema and what they will take away with them, but if you take a look at this film, there are small treasures to

be found if you watch carefully and listen carefully. It is multi-layered. As a father of young children myself, I have an encyclopedic knowledge of children's cinema, and sometimes it can be very contemptuous of the ability of children to be interested in subjects. What I hope this film provides is all sorts of delights and surprises that any age group will enjoy, children particularly. But as a parent, I can't stand being bored in a cinema and I hope the parents will enjoy it as well.” □



# NINJA TURTLES

THE NEXT MUTATION



The Turtles have mutated a new member, Venus DeMillo (top left), with Michelangelo.

## No longer Teenage, the Ninja Turtles have grown up.

By Frank Garcia

Consider Gary Richardson as the true sensei, quietly meditating in the shadows never to be seen, controlling the life and fate of the Teenage Mutant Ninja Turtles at his private sanctuary in Northampton, Massachusetts. Richardson, you see, is chief executive officer of Mirage Studios, the company that orchestrates the wildly successful merchandising and promotion of Kevin Eastman and Peter Laird's prized pets.

With the advent of NINJA TURTLES: THE NEXT MUTATION, Fox TV's latest entry in the Saturday morning live-action lineup, a new nanchuka has been added to Richardson's unique task of juggling every aspect of the Turtles' life.

"I think it's going to be a fabulous series!" declared Richardson. "We've taken the Turtles and aged them a little in this show and therefore we felt 'teenage' was no longer appropriate. We also decided to drop the 'mutant' from the title because kids always just called them the 'Ninja Turtles.' So we decided to go with the shortened name and just call the show NINJA TURTLES: THE NEXT MUTATION.

"Each one of the Turtles now have fairly unique and individual bandannas, elbow and kneepads as opposed to just having carbon copies of each item for everyone.

"It addresses a common theme. If you can picture four male quadruplets. When they

start to get to their teenage years, they no longer want Mom dressing them exactly the same. The Turtles would also evolve in that same direction. They want to establish their own individual identities that goes along with personality."

The TV series, noted Richardson, provides a platform to expand on the Turtles' mythos in ways that a feature series cannot. "We have an opportunity, week by week, to make subtle changes and explore personal types of issues that you really can't in a 90 minute film."

Richardson's history with Eastman and Laird and Mirage Studios goes back to 1988 when he joined as their certified public accountant. "Peter and Kevin, when the success came about, decided they needed someone with my qualifications to become the chief financial officer of Mirage in 1991," said Richardson. "I've been with them ever since. I was promoted to CEO in 1995."

Donatello, Leonardo, Raphael and Michelangelo in their abandoned subway headquarters, animatronics by Chiodo Bros Productions.

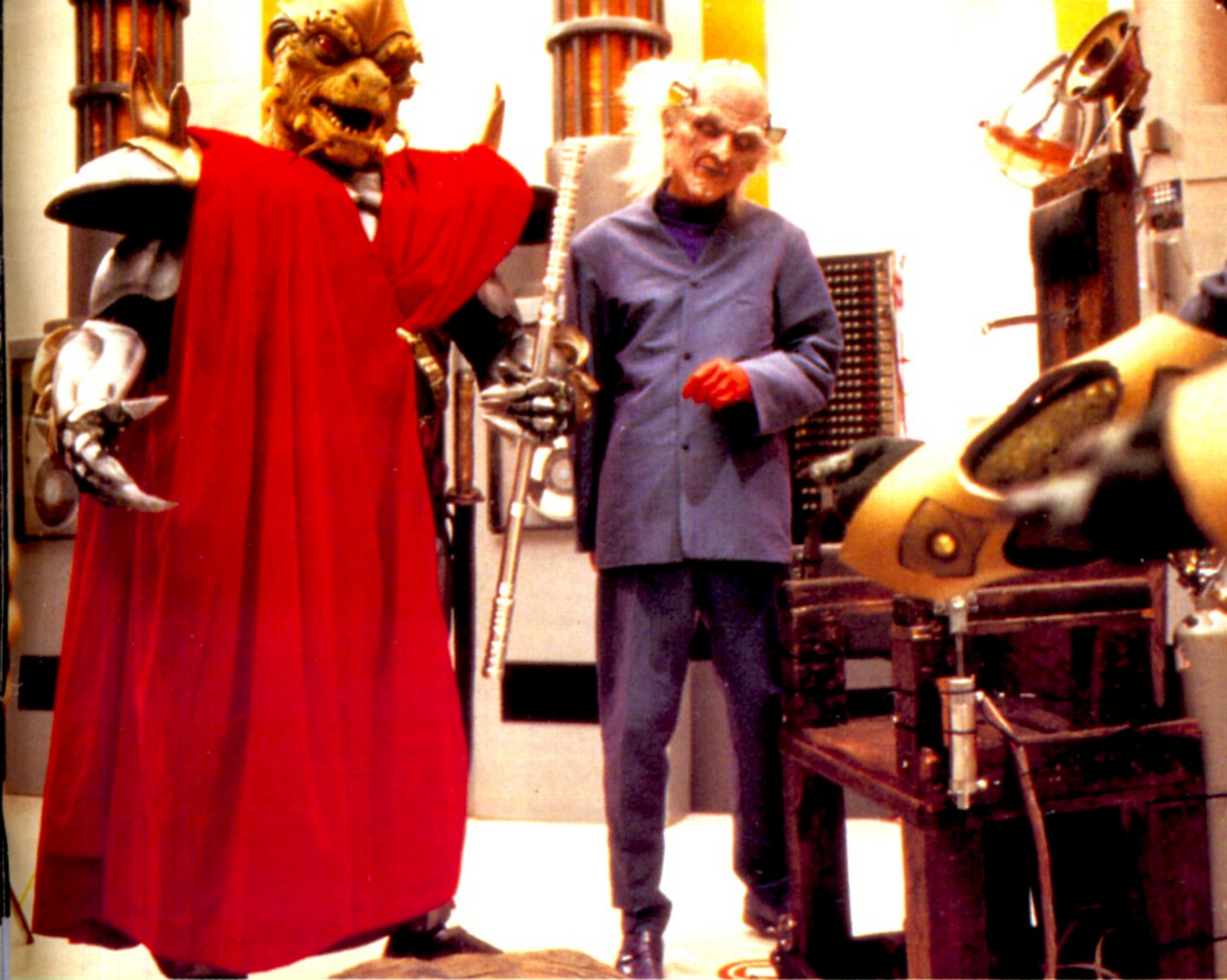


The primary goal with the series, he says, is not only to continue entertaining the current viewing audience but also to strive for new ones. Since 1984, when artists Laird and Eastman scribbled turtle sketches on their kitchen table and later produced a black and white comic book that's now highly collectable, there has been three feature films with combined grosses of over \$450 million, a cartoon series of nearly 300 episodes, syndicated in 1994 to over 130 stations nationwide, and video games that sold over \$3 million. Comic books were so popular in 1990, they hit a ceiling of 500,000 copies monthly. In 1993, the fan club memberships hit 250,000.

In 1992, there were 700 licensees worldwide. "That was one of the highest penetrations that's ever been reached," Richardson acknowledged. "Seven hundred licensees is a bit misleading. It doesn't mean there were 700 different products being put out by all 700 of those licensees."

The creeping danger of reaching such a stratosphere in the business world, of course, is that dreaded word that can kill: saturation. "We are very mindful of [the] concept of saturation and carefully select our licensees to prevent a huge amount of duplicative and inferior products from hitting the marketplace all at one time," said Richardson. "There's a danger of burning bright and then burning out. There's a certain validity of the concept of having too much product out there at the same





Shredder is history: the Turtles' new foe is the green-skinned lizard, the Dragon Lord, in "Meet Dr. Quease," filmed at Vancouver's Savick Studios. Watch for them Saturday mornings on Fox.

**“We have endured way longer than the ‘experts’ have given us...the Turtles are an evergreen property that can last for decades.”**

**—Gary Richardson, CEO—**

ness purposes, we have to make changes to the licensing programs, the entertainment side of things, to constantly keep our customers interested. And our customers are really not so much kids as the people who license the rights to put out products that kids would buy. So we need to show our customers that we're coming out with new entertainment, new looks, new versions of the Turtles to keep the kids coming back year after year and interested in the Turtles.

“There's no reason that the basic appeal of the Turtles have to stop. There are other characters out there in the merchandising entertainment field that have been around for generations: Bugs Bunny, Wilie Coyote, Fred Flintstone, G.I. Joe, Barbie, etc. We feel our characters have the basic ingredients necessary to become one of those ‘evergreen’ properties.”

But this 13-year-old multimedia empire would not exist at all if it wasn't for the vision of one man: Mark Freedman, of Surge Licensing, who identified the enormous merchandising potential that was in Eastman and Laird's creation. Kevin Eastman enthusiastically announced that “Mark's still very much involved! Mark has been our licensing agent since day one. I was just visiting with him in New York over at the big toy licensing show. He still works for the toy companies and does all the deals.”

Freedman's mind leaped on all the possible spinoffs from the Turtles comic book. The toys, the games, everything and he wanted in. “He was dead-on!” chuckled Eastman. “He worked in licensing for about 15 years and had just formed his company. He just sort of accidentally came across the Turtles

in a comic store. And he thought, ‘This is the funniest thing I've ever seen! This could be huge!’ He contacted us. We had been contacted by other agents who were very slimy. [But] Mark said ‘I'll do some of the early stuff on spec. If I can't get a deal, then I'm not going to waste your time or mine! If I can make something happen, let's work on it together!’ And we said, ‘Suuure! That sounds wonderful!’ And he did and we've been with him for 11 years now. Our relationship is as good as it was in 1986.” □

time, it starts to become sort of a blur. And you can reach saturation point where you actually turn people off because there's so much out there. It's no longer cool or unique. That would be counterproductive.”

To avert such a scenario, the company took great care in their choices. “We successfully avoided that phenomenon by refreshing the program on a regular basis, controlling the licensees we work with, trying to control the amount of products that hit the shelves at any one time,” Richardson explained. “We were successful in never hitting a saturation point and then turning our audience completely off to abandon us and try something else. We've taken the presence for the last 10 years in a significant way so that now we have an opportunity to come back again and become one of the top properties out there for kids.”

THE NEXT MUTATION is clearly an effort towards this “refreshment” by aging the main characters, eliminating several elements, adding a new player with a female turtle, phasing out of a long-time villain, Shredder, and the introduction of a stable of new foes. Plus, there's new toys for the store shelves: motorcycles and a Humvee jeep that's prominently featured on the new series.

“When we came onto the scene in 1988, we basically rewrote the rules as far as children's merchandising and entertainment,” said Richardson. “And many entertainment properties out there are following in

our footsteps, trying to use some of the patterns that we established as their model for conquering the entertainment and merchandising licensing world. We have endured way longer than any of the ‘experts’ would have given us a possibility to do. That's why I say the Turtles are an evergreen property that can last for decades to come.”

Others cartoon series have followed the Turtles' footprints hoping to reap some of the rewards by association. On the Saturday morning programming are also SAMURAI PIZZA CATS and RADIOACTIVE BLACK BELT HAMSTERS.

“Our program has kind of come down from the heady days of the early '90s, in a plateau where we've maintained a significant presence in the children's entertainment market, but we need something to bring a new spark to it,” revealed Richardson. “If you don't do anything, you get perceived as stale, over the hill, or passe. So for our busi-

Dr. Quease (Simon Webb) tries to reason with Donatello in Saban's new series, produced by Haim Saban and Lance Robbins with James Shavick and Simon Abbott.





## Spawn melts too-soft Steel

### SPAWN

A New Line Cinema release in association with Todd McFarlane Entertainment of a Dippé Goldman Williams production. Produced by Clint Goldman. Executive producers: Brian Witten, Adrianna AJ Cohen. Director: Mark A.Z. Dippé. Screenplay: Alan McElroy, story by McElroy & Dippé, based on the comic book by McFarlane. Cinematography: Guillermo Navarro. Music: Graeme Revell. Editing: Michael K. Knue. Production design: Philip Harrison; art direction, Eric W. Orborn. Makeup and creature effects: KNB-FX. Special visual effects: ILM, supervisors Christophe Hery & Habib Zargapour. Visual effects by Santa Barbara Studios, producer Tom Peitzman; supervisor, Steve (Spaz) Williams; visual effects and video displays created by Banned From the Ranch Entertainment; additional visual effects, Western Images. Stunt coordinator: Charles Croughwell. Sound: Jim Thornton. 8/97, 97 mins, PG-13.

Clown.....	John Leguizamo
Al Simmons/Spawn.....	Michael Jai White
Jason Wynn.....	Martin Sheen
Wanda.....	Theresa Randle
Jessica Priest.....	Melinda Clarke
Zack.....	Miko Hughes
Cogliostro.....	Nicol Williamson
Terry Fitzgerald.....	D.B. Sweeny

### STEEL

A Warner Bros. release of a Quincy Jones-David Salzman production. Produced by Jones, Salzman, Joel Simon. Executive producers: Shaquille O'Neal, Leonard Armato, Bruce Binkow. Director: Kenneth Johnson. Screenplay: Johnson, based on the comic book by Louise Simonson & Jon Bogdanove. Cinematographer: Mark Irwin, A.S.C. Music: Mervyn Warne. Editor: John F. Link. Production designer: Gary Wissner; art director: Gershon Ginsburg. Steel's suit by Greg Cannon; costume design by Catherine Adair. Special visual effects supervisor: Mark Franco. Stunt coordinators: M. James Arnett, Jon Epstein. Sound: Susumu Tokunow. 8/97, 97 mins, PG-13.

John Henry Irons/Steel.....	Shaquille O'Neal
Susan Sparks.....	Annabeth Gish
Nathaniel Burke.....	Judd Nelson
Uncle Joe.....	Richard Roundtree
Grandma Odessa.....	Irma P. Hall
Martin.....	Ray J.
Col. David.....	Charles Napier
Senator Nolan.....	Kerrie Keane

### by Steve Biodrowski

It's loud and noisy to the point of cacophony, and filled past the brim with action, violence, and effects, but for all the overkill, the final result isn't bad. SPAWN may not be the breakthrough effort its makers promised (in which, allegedly, the evil technology of CGI would finally be harnessed, tamed, and subjugated to the story), but since the Dark Knight lightened up, it's nice to see a comic book film version not afraid to use noir imagery that is, well, *dark*.

Rather like THE CROW (another comic book adaptation from a mini-major studio), this film ventures where major studio projects dare not go—even if the path is to Hell itself. (The only obvious commercial calculation is the rooting interest provided by having Spawn [White] yearn for the wife he left behind when he died—yes, Family Values extend even to the Inferno!) The result is a film that, although not terribly sophisticated, manages to stir up some impressive mythic imagery; all those flashy visuals actually amount to something that

reaches into and engages our psyche, even if we realize that what we're seeing is an amalgam of what has gone before.

And there *is* a plot—a rather convoluted one at that, filled with double-crosses and villains working at cross purposes. In fact, the battle lines are drawn so murkily that some of the action comes close to not making any sense, but the script always provides at least a lip service explanation, having a character toss off a line of dialogue or add an extra bit of narration. For example, Clown (Leguizamo), who has been manipulating Spawn into assassinating Jason Wynn (Martin Sheen), interrupts Spawn's motorcycle ride toward the assassination attempt by trying to run him over. Before a confused audience has time to ask why, Clown says to himself, "I'll get Spawn so worked up, he'll kill Wynn without even thinking." Okay, it's easy to see how a little fender-bender can get someone's adrenaline up, but trying to flatten him with a half-ton truck doesn't seem strategically sound, even by Clown's Machiavellian standards.

Such absurdities aside, the film has some nice performances: White is solid in a role that could have descended into bathos; Nicol Williamson effectively plays off his Merlin role in EXCALIBUR as the mysterious mentor Cogliostro; and Leguizamo is an absolute standout—the highlight of the film. The CGI effects are effectively stylish; the technique achieves a kind of flowing, atmospherically Gothic look that suggests supernatural power, not a high-tech form of

animation (except for the big finale in Hell, which, alas, looks too much like a video game). Considering the competition, it may not sound like much of a compliment, but this was the summer's best superhero fantasy.

Lest we underestimate the achievement of the filmic SPAWN's creators, Hollywood has provided us with a revealing point of comparison, in the form of another black superhero: STEEL, starring basketball star Shaquille O'Neal. Low ambitions yield low results in this misfired comic book adaptation, lacking wit, suspense, and spectacle; there's even precious little action-adventure summer movie *fun*. The problem is the TV mentality of writer-director Kenneth Johnson, who apparently hoped to reach the broadest audience possible by removing *anything* that might offend *anyone*. Thus, the film is not too violent, not too scary, not too loud; unfortunately, there are no positive virtues to fill the gaps of what the film *isn't*. All of this blandness might have been forgiven with the old mantra, "Well, it's a good kids' film"—except that the lack of superheroics is sure to bore young viewers silly.

Johnson seems to think that scaling back the fantasy will automatically yield a more intimate, human drama. Instead, he drains any potential excitement from the source material and pads out what's left with supposedly socially conscious material: it wasn't enough that the comic dealt with inner city gangs; Johnson had to throw in a physically-challenged character for good mea-

Spawn (Michael Jai White) returns from Hell looking for vengeance; instead he finds redemption. The anti-hero pose is more interesting than Steel blandness.



Shaquille O'Neal fills out the costume of Steel, but his attempt to be a nice guy hero falls flat.

sure! The weight of these human interest scenes bogs down what should have been a fast-paced "origin" story—this film probably sets a record for taking so long to get its superhero suited up for action.

O'Neal shows less screen presence as Steel than he did as Kazaam, and the supporting cast is given little to make them shine. The whole thing reaches such absurd levels that it could have been great camp: a rocket-powered, missile-launching wheelchair introduced at the climax could have been a real hoot; but Johnson plays the scene as if introducing an impressive James Bondish gadget. The result, like the film, is sadly lame.

The one glimmer of self-conscious humor in the film occurs when two affluent characters, interviewed on TV after being rescued by Steel, comment on how polite their savior was. It's a funny moment, acknowledging the film's bend-over-backwards attempt to present a kinder, friendlier superhero. Unfortunately, in comic books, as in sports, sometimes nice guys finish last. □



## FILM RATINGS

- Must see
- Excellent
- Good
- Mediocre
- Fodder for MST-3K

## MIMIC

Director: Guillermo Del Toro. Writers: Del Toro & Matthew Robbins. Dimension, 8/97. R. With: Mira Sorvino, Jeremy Northam, F. Murray Abraham, Charles S. Dutton, Josh Brolin, Giancarlo Giannini.

First-rate special effects by Rick Lazzarini mark this creepy and entertaining scarefest, lifting it above similar genre fare such as *SPECIES*, from which it liberally borrows. Excellent score and dark, dingy atmosphere invite comparison to the great giant insect and monster movies of the 1950s, such as *THEM!* and *TARANTULA*.

Set in a near-future New York City, the story follows Dr. Susan Tyler (Mira Sorvino), a scientist whose genetic concoction of a mantis and a termite has wiped out a viral epidemic carried by the common cockroach. Three years later, the hybrid insects, which were supposed to have died off after saving the lives of thousands of children, have managed not only to survive but to thrive. When grisly deaths begin and some very odd (and very large) bug carcasses begin arriving, Tyler and her husband (Jeremy Northam, playing a Center for Disease Control deputy director) slowly realize her creation is coming back to haunt them.

Charles S. Dutton, as a stereotypical New York cop, provides fine comic relief. Supporting players Josh Brolin, as a kid with connection to the creatures, and Giancarlo Giannini, as his father, are strong. F. Murray Abraham also appears, in a role that is seriously underwritten. The film's premise is excellent: the hybrid creatures creeping around the New York underground have not only grown to tremendous size but they have learned to "mimic" their prey, namely humans. Del Toro really shows his horror film roots in the terrifying and frantically paced first half. Thereafter, the film disintegrates slightly into predictability and begins to resemble genre films like *ALIEN* and *SPECIES*.

Mexican director Del Toro, acclaimed for his disturbing 1994 release *CRONOS*, shows fine form and a genuine affinity for the horror movie in his first U.S. film. The killings, which refrain from too much gore, are built up suspensefully, and red herrings are kept to a minimum. This is an effective and highly entertaining thriller.

●●● Pat Legare

## THE SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN

Director: Richard Rich. Writer: Brian Nissen; story by Rich & Nissen. Legacy/Rich Animation, 7/97. 71 mins. G. Voices: Michelle Nicastro, Douglas Sills, Jake Williamson, Christy Landers, Donald Sage MacKay.

The original *SWAN PRINCESS* (1994) may not have been an example of a perfect animated film, as it essentially recycled elements from numerous fairy tales. Director Richard Rich, however, did re-use those elements in an ingenious way, putting a refreshing spin on something audiences had seen countless times. The sequel (which had a limited platform release of "matinee" screenings before going to video) smears all that was wonderful about the original, by placing the characters in a sub-standard story line with Saturday morning TV production values.

In *ESCAPE FROM CASTLE MOUNTAIN*, Prince Derek and Princess Odette are married and living happily in their castle, until they are challenged by Clavius, the long-lost partner of Rothbart (the original film's villain). Clavius' appearance—a standard, run-of-the-mill evil wizard, with a large, pointy



**GEORGE OF THE JUNGLE**, true to its cartoon origin, has George (Brendan Fraser, left) mentored by a talking ape named Ape (voiced by John Cleese).

hat and long, flowing beard—may rank as one of the laziest examples of character design ever.

The supporting characters, who gave the original film its moments of true spark and humor, are here nothing more than annoying distractions (made even more frustrating by the absence of two of their original voices, John Cleese and Steven Wright). In addition, the film tries desperately to inject some *ALLADIN/HERCULES*-type contemporary humor, which was so refreshingly absent from the original. Some of these contemporary references come during the film's innocuous musical numbers, which seem shoe-horned into the plot to extend the film's meagre running time.

What is most disappointing about *ESCAPE FROM CASTLE MOUNTAIN* is that it seems an example of not even trying. It should have taken a tip from the first *SWAN PRINCESS* and somehow found a way to make even the most unoriginal seem original.

● Mike Lyons

## BORDERLAND

### GEORGE OF THE JUNGLE

Director: Sam Weisman. Writers: Dana Olsen and Audrey Wells; story by Olsen, based upon characters developed by Jay Ward. Disney, 7/97. 100 mins. PG. With: Brendan Fraser, Leslie Mann, Richard Roundtree, John Cleese.

*GEORGE OF THE JUNGLE* is the latest entry in a recent batch of films attempting to cash in on cartoon characters and television nostalgia (including *THE FLINTSTONES*, *BATMAN*, *THE BRADY BUNCH*, and the upcoming *LOST IN SPACE*). The film is successful in remaining true to the original cartoon's pacing and narrative style. George's trademark maneuver of accidentally smashing face first into a tree is repeated ad nauseam here as Jay Ward's Tarzan wanna-be (played with the appropriate amount of sweet dumbness by Brendan Fraser) falls in love with Ursula (Leslie Mann), a soft-spoken, rich, blonde, Polly Pureheart-version of a femme fatale on safari in Africa when she meets "the king of the jungle." Thomas Hayden Church, the hilarious airplane mechanic of TV's *WINGS* plays Ursula's whimpering fiancé. Monty Python's John Cleese is the voice of George's intelligent ape friend named Ape. George's pet elephant Shep (who fetches tree trunks) and his spunky toucan, Tootie Tootie, round out the jungle man's menagerie.

Parent company Walt Disney wasted no synergistic opportunities: Disney-owned ABC affiliate newscasters cover George's exploits once he leaves the jungle and travels back to San Francis-

co. There is also a clever, yet obvious nod to Disney's *THE LION KING*. As live action versions of cartoon characters go, this isn't bad. But just like *THE FLINTSTONES*, *GEORGE OF THE JUNGLE* proves it difficult to stretch a 15- or 30-minute cartoon concept into a feature-length film and still be able to sustain mood and interest. Here, the original material was weak and dated to begin with. So, screenwriter Dana Olsen resorts to tired clichés and a derivative fish-out-of-water story to pad the proceedings. George's origin is told in an animated title sequence which does not resemble the original cartoon's style. Occasional character interplay with the narrator's voice and the by-now commonplace practice of self-reflective movie moments (such as the narrator pointing out that the scene is now shifting to "an expensive waterfall set," or suggesting getting rid of a certain prop) works only to a point. On the strength of its child-friendly marketing campaign and enough slapstick moments to keep younger kids happy, *GEORGE* was a surprise hit at the boxoffice.

●● Anthony P. Montesano

## MADE-FOR-TELEVISION

### ADVENTURES IN THE DARK ZONE

Director: Paul Donovan. Writers: Donovan, Jeffrey Hirschfeld, Lex Gigeraff. The Movie Channel, 7/97. 135 mins. TV-14. With: Brian Downy, Eva Habermann, Michael McManus, Ellen Dubin, Barry Bostwick.

After missing its original January air date on Showtime, and having three or four title changes (including *LEXX: ADVENTURES IN THE DARK ZONE*), this enigmatic amalgam of hard-core SF, cosmic fantasy, and old-fashioned action-adventure finally premiered on The Movie Channel as the first of four two-hour installments.

*TALES'* first story, "I Worship His Shadow," serves as a slightly convoluted introduction to the series: one plot follows the Shadow, an omniscient being whose soul is transplanted into a criminal body at the end of his life cycle without the thug being fully "cleansed;" the new Shadow is a bit of a maniac intent on destroying all the planets in the League of 20,000. Meanwhile, little Stanley Tweedle (Downy), who once fought alongside the great Thodon (Bostwick) but is now set for termination, runs for his life, as Zev—a fat, ugly, disenchanted child of the State, is remodeled into a sex slave (Habermann) for the crime of not fulfilling her wifely duties. Anyhow, Zev is redone during the massive breakdown of the Shadow electronic systems caused by a mechanical bug that Thodon lets out of his nose while nearly being put to death as a heretic. He escapes as everyone in the cast runs higgilgy-piggilgy throughout to wind up relatively simultaneously at the portal of Lexx, the most deadly space ship in the universe. *And* they are being followed by Tai, who is the last of a race destroyed by the Shadow and who has been kept in suspended animation and reprogrammed as a Shadow assassin. He makes his way to the Lexx to destroy those who are taking it, and to rediscover his heritage.

So...all of this is not as fragmented as it sounds, if you reeeaaally pay attention, read between the lines, and go along for the ride. Chock full of CGI, and even a little stop-motion, *TALES* is a beautifully designed production that makes one think of *HEAVY METAL* magazine's more groundbreaking art work. *TALES* thinks its audience *can* be considered intelligent enough not to be given everything up front, and that time, patience and an open mind can lead a viewer to a satisfying conclusion.

●●● Frederick C. Szebin



## ART HOUSE

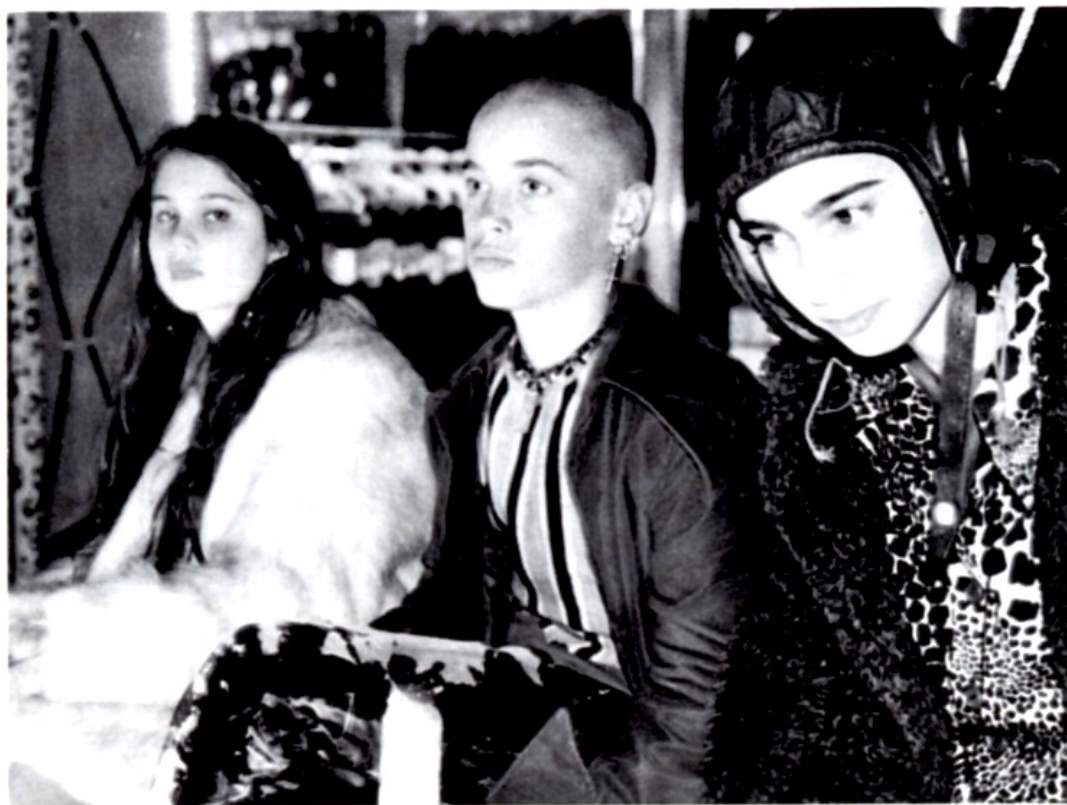
By Dan Persons

## THE END OF THE WORLD AS WE KNOW IT New Art House efforts offer apocalypse and epiphanies.

It's an odd mix of Eastern European fantasy and Middle East world view in **SAINT CLARA** (Kino, 5/97; PG; 85 mins.), the Israeli feature that had a limited theatrical run this year and will be released on video in '98. Based on the satiric novel by Czech authors Pavel Kohout and Jelena Machinova, the film shows how a scabby, little industrial town comes to grief when it discovers that Clara (Lucy Dubinchik), a young, Russian immigrant, is able to predict the future. The social contract is gradually subverted: classmates take sides; school officials attempt to restore order; and by the end, the entire populace has fled for the hills in response to the girl's prediction of a massive earthquake.

**SAINT CLARA**'s Czechoslovakian birthplace is clearly detectable in the suggestion of an inept authority being overthrown by a force it can neither understand nor contain. But the film is very much of the Israeli mind set, from the harsh use of color that makes Clara's adopted hometown a singularly arid vision of dystopia, to the rather goofy television journalist in the odd, feathered headdress (the story allegedly takes place in 1999... go figure) who expounds on various ecological disasters, promising viewers that their children will one day have to play in protective yellow slickers (they're already wearing 'em; that color scheme, again). Other culture-specific signposts are up for grabs: is it an artifact of Israeli society that filmmakers Ari Folman and Ori Sivan—who co-directed and co-scripted—portray Russian immigrants as a rather rarefied, exotic species; or that all the adults harbor fantasies of having either slept with Edith Piaf or beaten Bobby Fisher at chess; or that all social interactions seem to twist in odd directions (one child taunts another with, "You would've died fast in the Holocaust")?

In the end, despite the industrial wasteland and the burning effigy of Golda Meir and the bat-wielding, nose-pierced students who spout such lines as, "We'll cut off your head and drink your blood if you tell," **SAINT CLARA** turns out to be rather a sweet film. The foolish, authoritarian principal (Yigal Naor) is also the one with the Piaf fixation (he lapses into French at the oddest of moments). The punk



In **SAINT CLARA**, the social order is overthrown when it is discovered that young Russian immigrant Clara (Lucy Dubinchik, left) can predict the future.

who beats up Clara's soon-to-be boyfriend Eddie (Halil Elohev) appears to be more heartbroken over the loss of a friend than outraged over the boy's perceived offenses against his peer group. Maybe it's the result of having as its birthplace a country surrounded by antagonists, but whatever the reason, **SAINT CLARA** quite interestingly hides its humanistic heart within a tough exterior. It's a fairy tale wrapped in barbed wire—not the kind of thing to let the kids play with, but something a thoughtful adult might want to give a toss.

Where did all this wood and clay come from? Of 19 entries in the New York edition of **SPIKE & MIKE'S FESTIVAL OF ANIMATION** (Laemmle Theatres, 6/97; unrated) six are of the stop-motion variety, close to one-third of the program. Grouped together as they are, they make a powerful argument for the technique's growing influence within the genre. That there are some heavy guns throwing their support towards the 3D efforts only helps the illusion along. When you see names like Henry Sellick and Tom St. Amand in the credits, you know you've fallen in with the Northern California stop-motion colony. At least two entries are from this clique; of them, Mike Johnson's **DEVIL WENT DOWN TO GEORGIA** is at a slight disadvantage—nicely designed and animated, but strangely lacking the energy you'd expect from a film based on one of

Charlie Daniels' liveliest songs. In contrast, Timothy Hittle's **CAN-HEAD** introduces two new characters—a sort of junkyard Gumby and Pokey called Jay Clay and Blue—and gets considerable mileage from their struggles for survival in a scrap-littered, tabletop world. The animation is scarily fluid, and the acting is expressive at levels rarely seen outside of Disney-fueled efforts, even if the Mickey Mouse, pull-yourself-up-by-the-bootstraps attitude belies the edgy pretense.

The British stop-motion entries are more bracingly vitriolic. Prime amongst them is Anthony Hodgson's **HILLARY**, in which a father soothes his son to sleep with a contemporary, empire-in-decline bed-time story: "Life is an endless succession of pain and misery, little one. Sweet dreams." The atmosphere is suitably grey and surreal, yet somehow there's magic in moments when father and son pass through an attic doorway and step onto the surface of the moon. Meanwhile, the usual suspects show up in the cel animation offerings: narrativeless impressionism in **STRESSED** and **TOUCHED ALIVE**; anthropomorphized whimsy in **THE GREAT MIGRATION** and **GAGARIN**.

Much better is Don Hertzfeldt's **GENRE**, in which a pissed-off cartoon rabbit is subjected to all manner of degradation as an animator searches for the perfect narrative form. The results, frequently, are inspired (title card: "Buddy Film;" cut

to the rabbit as a bear-like creature throws an arm over his shoulder. Next title: "Porn;" cut to same creatures in the same clinch, as they eye each other warily). But in the end, my heart was won by a little, animated vignette, not much more than a gussied-up pencil-test, called **TENOR**. In it, a zoo-bound ostrich, heartened by the admiration of a young child, is inspired into fantasies of operatic grandeur, wholly unaware that his real-life gyrations are anything but the stuff of *La Scala*. It's a quick glimpse into how ideals can blind one to cruel reality, and director Thor Freudenthal, through expressive animation and needle-sharp timing, is able to drive the irony home without letting it slip into mawkishness. This kind of stuff—fanciful yet connected to an emotional truth—is still too rare in the genre. We need more of it.

Give Wallace Shawn this: he's able to capture the horror of a world in which anti-intellectualism has reached such a fever pitch that an entire culture is snuffed out. But give him this as well: in **DESIGNATED MOURNER** (First Look, 5/97; 95 mins)—David Hare's minimally embellished film of Shawn's semi-futuristic stage play—the playwright stacks the deck so neatly against his embattled elite that he ends up defeating himself. Mind you, as the man trapped in the middle, Mike Nichols does an impressive job, applying all those years of improvisatory work with Elaine May to a character almost abashed of his own existence, at once envious of the cultural elite's exalted sense of self and frustrated by his own inability to reach such heights. He is the designated mourner, the one left as witness after his former lover (Miranda Richardson) and her poet father (David de Keyser) perish in the Holocaust. Shawn tries not to play favorites, showing the aesthetes to be so naive and self-involved that they don't recognize the sound of jack-boots until it is too late, but he stumbles on the suggestion that, once the last person to harbor the memory of John Donne is exterminated, that's it for culture. Culture is not a museum piece, perpetually locked in the past; it's a living, growing thing. To suggest that, after the

continued on page 126

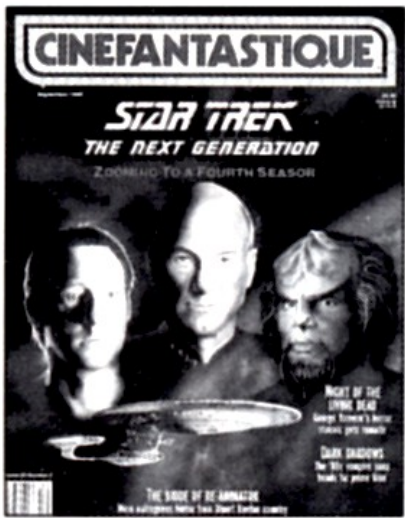




**Volume 28 Number 4/5**  
 In this double issue, we put DEEP SPACE NINE and VOYAGER under the microscope, featuring cast and crew, makeup, effects, writers, and an episode guides for both series. Also includes articles on T-2 3D, TRILOGY OF TERROR II, MULTIPLICITY, SPACE JAM and THE X-FILES' David Duchovny. **\$14.00**



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 Relive the excitement of STAR TREK: THE NEXT GENERATION's fifth season in this special double issue. Included are stories on the show's production from special effects to makeup to production design, including a fifth-season episode guide annotated with the comments of the writers, producers and actors. **\$20.00**



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 A fond 20th Anniversary salute to the original STAR TREK TV series. Stories on Gene Roddenberry, composer Alexander Courage, and the makeup wizard who created the ears for Spock and a pantheon of other ETs. Also features interviews with the cast and crew, discussing the series in light of the sequels that followed. **\$14.00**



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 This double issue devoted to the STAR TREK movie trilogy, follows the course charted by STAR TREK II, III and IV after the disastrous debut of STAR TREK: THE MOTION PICTURE. Writer/director Nicholas Meyer and actor/director Leonard Nimoy are interviewed in-depth. Also looks at ILM's effects work in STAR TREK IV. **\$20.00**

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# LETTERS

## DREAMWORKS BUM RAP

In Vol 29 No 2, Steve Biodrowski's review of *THE LOST WORLD* [page 49] has the spurious claim that DreamWorks "is planning to pave over a large area of wetlands in Playa Vista to build a studio." That is completely *untrue*; the real truth of the matter is far more complicated than that. DreamWorks will be taking over an *existing* industrial complex. The controversy comes because this redevelopment of an *already* paved-over area is re-igniting a dying development project on the other side of Marina Del Rey, which *already* had permission to pave over wetlands. This project had been on the verge of collapse, but with DreamWorks opening a few miles away, investors became interested in it, and want to revive it; this has *nothing* to do with Spielberg.

Basically, DreamWorks is being blamed for coming in and raising the property values, just as Disney World did when they opened in Orlando, even though DreamWorks is a private enterprise. Considering that Steve Biodrowski lives in L.A., he has no excuse for being ignorant of the facts. It is because Spielberg and DreamWorks are *not themselves* directly threatening the wetlands that the protest against the DreamWorks project has fizzled; the disinformation being spread against them is the last gasp of a dying movement who find it easier to protest against a high-profile target like Spielberg than against the developers who would actually pave over the wetlands, miles away from DreamWorks.

—James Van Hise  
Yucca Valley, CA

[We regret our misreporting of this complex issue.]

## SPACE TRUCKERS EFX CREDIT

As the Digital Special effects house that completed all of the 112 effects combinations for Stuart Gordon on the *SPACE TRUCKERS* production, it was sad that there was not one mention of Electric Image's extensive work [28:8:7], not only in generating original CGI model and effects work but all the blue and green screen composites as well as completing all the digital scan and final out-put material.

I can appreciate that it's up to

the interviewee to supply any credits he wishes but it is particularly insulting that the only credit given (the picture description above Dennis Hopper) is to the Computer Film Company of London for top page effects shot—EVA activity.

—Jay Williams  
London, England

[We regret our error. For details on *Electric Images'* effects, see our cover story, Vol 28 No 10, page 24.]

## JAWS VS. THE LOST WORLD

A long time ago in what seems like a galaxy far, far away, in the summer of 1975, a single film initiated the age of the modern blockbuster; *JAWS* was so successful it even generated a ride at the Universal Studios Tour.

Directed by the same man, *THE LOST WORLD* was already a theme park but masquerading as a real film.

*JAWS* was directed by Steven Spielberg at the ripe age of 26. Twenty-two years later, after its release, Spielberg has almost single-handedly defined the "event" movie. Bedecked with Oscars after his second attempt to snare awards with seemingly career-calculated "worthy" films (*THE COLOR PURPLE* and *SCHINDLER'S LIST*), the man has no professional goal left except for the most important for someone in his position; flooding cinemas with a tide of warm bodies by simply the power of his reputation and guaranteed delivery of visceral thrills.

Spielberg has been quoted saying that above his own artistic aspirations come the expectations of an audience. It is a genuine and honorable statement. However this makes Steven Spielberg less of an artist and more of a salesman. This is not to deny Spielberg's evident and superb technical skill. Armed with state-of-the-art special effects, Spielberg is able to breathe life into tired and overused ideas. But why should all this money, talent, energy and power be married to simplistic and tired formulaic ideas? Spielberg can't possibly spend all the money he's earned over the years so it must be for the delight at pleasing the audience. He does this—on that there is no question—but at what cost to the art of cinema?

Why is *THE LOST WORLD* so pale and lifeless in comparison to

his other movie? The novel of *JURASSIC PARK* had a good story until the film script whittled away its most fascinating elements, namely the character Ian Malcolm's theoretical premises and the zoological revelations of bird-like dinosaur behavior, reducing the film to the simple dinosaurs-equal-danger. It worked because it was the "shock of the new." Computer-generated, living, breathing dinosaurs, as well as intricate animatronic models were the *raison d'être* of *JURASSIC PARK*. In *THE LOST WORLD*, that shock has been replaced by schlock.

*THE LOST WORLD* was initiated at a themed restaurant of all places, in Los Angeles, as a string of fairy lights. "Wouldn't it be great if we have this sequence, this one and this one? Let's storyboard them and deliver what an audience would find thrilling." Now all Spielberg needed was someone who could put these sequences together and *voila!* A movie!

Not quite. Even fairy lights need electricity.

There's as much spark in *THE LOST WORLD* as there is frustration. All the elements are there...there's even a "Godzilla" 20-minute ending because it was suggested that this rampaging through civilization mayhem was what people really wanted to see. Someone was right; you don't cover the entire production costs in one weekend on release and then say "where did we go wrong?"

But *THE LOST WORLD* did go wrong. I will argue that *JAWS* is the greatest screen thriller ever made. In 22 years, what is it that Spielberg lost along the way in *THE LOST WORLD*?

—Alan Miller  
Norfolk, U.K.

## BATMAN & ROBIN, FREE ADVICE

Grossing under \$60 million in two weeks, the fans have spoken: *BATMAN & ROBIN* is a failure. Joel Schumacher must go! We want Michael Keaton! We want Tim Burton! We want Sam Hamm! We want the Dark Knight, not the Camped Crusader!! No more villain team-ups and no more second-rate superhero sidekicks for the Dynamic Duo!

Do you get the point, Warner Bros., or do you need a house bigger than Wayne Manor to fall on you?

—William Sutherland  
Southfield, MI

## ROCKET MAN

continued from page 117

ing space flight. We also played with gravity on Mars, because it would be impractical to try and fly your actors around while shooting."

With Mars-consciousness at an all-time high, the film has the opportunity to tap into a powerful national Zeitgeist. But the allure of America's space program isn't all the film has going for it.

"It works because it's funny, it's an action picture, and because Harlan is extremely engaging and likeable...children adore him," said Birnbaum of the film's appeal. "He has a very inviting personality. There's a sweetness, as well as a comedic side."

But despite the film's wacky premise, don't expect non-stop *AIRPLANE*-style humor. Noted Gillard, "I think it's old-fashioned in a good sense: it's very witty, funny, and emotional. To me, good comedy is not just a picture that makes you laugh, it makes you think, and it touches your emotions." □

## ART HOUSE

continued from page 124

fall, all that will be left is the coarse and the mass-marketed is to sell popular culture short—to forget, in essence, that *Hamlet* contains ghosts, sword-fights, pirates, low-comedy, a murder mystery, and the ever-popular teen suicide. Mighty fine attitude for a playwright who's better known for his regular appearances as the gnomish Grand Nagus on *DEEP SPACE NINE*. □

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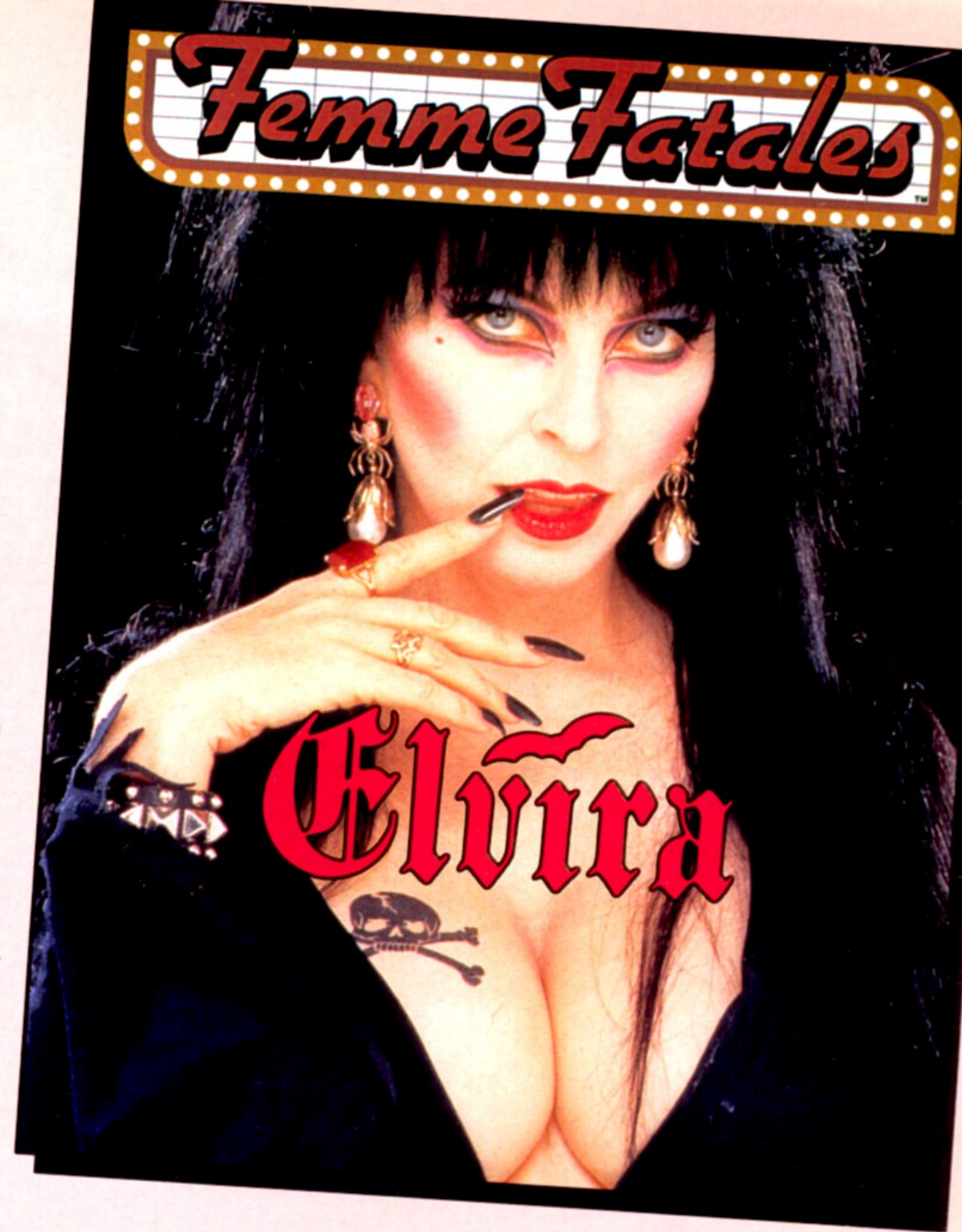


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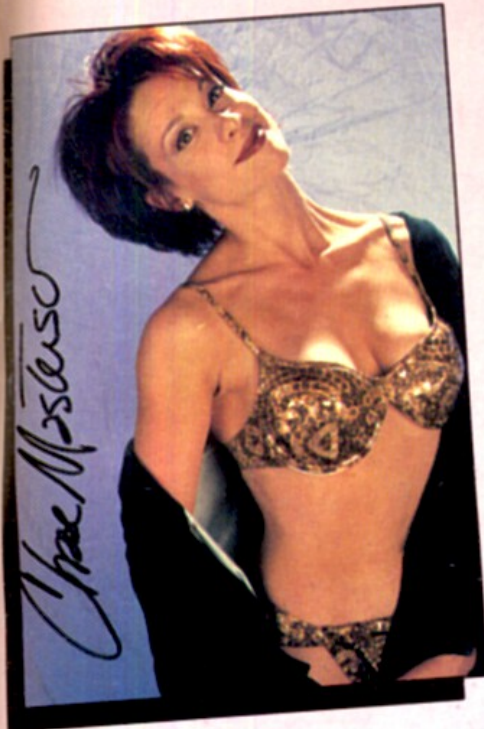
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You won't want to miss our next issue devoted to Elvira, in which the Halloween horror icon lets go about Hollywood's double standards, why she has been denied her own Halloween TV Special, and why her long-awaited movie sequel has yet to come to fruition. Elvira talks about adapting her own horror/mystery novels into feature films—she'll produce the first, called CAMP VAMP—plus her latest role in a science fiction film shot in Las Vegas. It's the latest on Lady El, including a thrill ride and IMAX movie in development, all illustrated with luscious poses of the voluptuous Halloween icon.

Plus, in the same issue, an interview with Julie Delpy on starring in AN AMERICAN WEREWOLF IN PARIS, Alicia Silverstone on her leather-clad role as Batgirl in BATMAN & ROBIN, Taliso Soto on her return in MORTAL KOMBAT: ANNIHILATION, plus the career of Nancy Allen. Subscribe now and pick up those back issues you may have missed.



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